JANC

VOGUE

FEBRUARY 1

AMERICANA NUMBER

1955

The next successes in American fashion

How they look in a full-length mirror

50 CENTS



MIRON

the best wool you can put on your back

At Lord & Taylor, New York;
Marshall Field & Company, Chicago;
I. Magnin, San Francisco, Los Angeles;
Halle Bros., Cleveland.

The ZELINKA-MATLICK suit,
a Spring sculpture...in Miron's PAGRI,
worsted tinged with silk.
Miron Mills, Inc., 51 Madison Ave., N.Y.

SCAVULLO HAT BY SALLY VICTOR FURS BY FREDRICA



Whirlaway Suit Exclusive $195

This suit has a high social adaptability.
Designed to go places and meet people, it is as full of mobility as a shooting star.
In gray or navy wool worsted flannel,
the little-longer jacket has an easy fit,
the skirt is a merry whirl of pleats.
Previewed for spring in sizes 8 to 16.
Suit Salon, Second Floor

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



original photograph

LILLI ANN DESIGNS FOR YOUNG AND EXCITING WOMEN OF ALL AGES...THIS DIVINE NEW LONG-BODIED SUIT IN FABRIC-OF-FRANCE EXCLUSIVE "BAMBOO," MAGNIFICENT SILK, MOHAIR, WORSTED BLEND...SLEEVES ARE PLEATED FOR DRAMA...BUCKLES ARE FROM AUSTRIA, STUDDED WITH HAND-CUT BRILLIANTS ...TURQUOISE, CORAL, PALE BEIGE, MAUVE BLUE...ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, SAN FRANCISCO OR PARIS.



George Platt Lynes

Spring signs up
the Bendel Original

Fine flow and easy grace rare in a worsted coat...a coin-dotted silk scarf threaded through the collar into an ascot...a shapely up-standing fold blazing a waist-to-hem trail.

Navy, black, light grey, dark grey...for immediate wear, $185.

Henri Bendel
10 WEST 57
NEW YORK 19 NY



BERGDORF GOODMAN, NEW YORK CHARLES A. STEVENS & CO., CHICAGO WOOLF BROS., KANSAS CITY, MO. I. MAGNIN & CO., CALIF., SEATTLE

Vogue
February 1, 1955

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Vol. 125, No. 2
Whole No. 1942



THE SHAPE IS SO GOOD...

BONWIT TELLER

the new suit look

of Spring '55. Young short double-breasted jacket: fullish skirt, a jaunty air.
Monte-Sano does it in gray imported tweed or navy Forstmann sheer wool. 235.00 Misses' sizes. Suit Salon

New York White Plains Chicago Cleveland Boston Palm Beach

HUTZLER'S

Wild silk, rare weave . . .

in a slim costume by

Monte Sano



Hat by Mr. John

Ours alone in

Baltimore



Watch this: the bold checked suit—

of first importance for spring.

From California, a distinguished addition

to our designer collections—

fine British worsted with its own immaculate linen. 265.00—Lord & Taylor

Hood.


Oleg Cassini



SAKS
FIFTH
AVENUE

THE LENGTHENING CURVE—

a round, sculptural line that seems smoother, more supple this Spring. What makes it look longer is shoulder-to-hip banding and a wide-open neckline—very new costuming in charcoal, navy or rock grey yarn-dye wool, 10 to 18 at 275.00. Dress Collections. Hat by Tatiana of Saks Fifth Avenue.

New York • White Plains • Chicago • Detroit • Beverly Hills • Pittsburgh • San Francisco
Philadelphia • Miami Beach • Palm Beach • Fort Lauderdale



SAKS
FIFTH
AVENUE

NEWEST TWEED—BLOUSED

this Spring, for a softer easier look. The jacket, cut almost like a shirt,
is worn with a fuller flaring skirt—in oxford wool with a yellow silk bow; navy with pale blue.
10 to 16 at 225.00 for our Suit Collections. Hat by Tatiana of Saks Fifth Avenue.

New York • White Plains • Chicago • Detroit • Beverly Hills • Pittsburgh • San Francisco
Philadelphia • Miami Beach • Palm Beach • Fort Lauderdale



SAKS
FIFTH
AVENUE

SPRING'S SHEATHED SUIT—

the narrow news of the season. Long-bodied lines that seem to heighten while they reshape the figure—in navy or grey wool scarved and lined with pink silk; black wool with blue. 10 to 18 at 155.00. Suit Collections. Hat by Tatiana of Saks Fifth Avenue.

New York • White Plains • Chicago • Detroit • Beverly Hills • Pittsburgh • San Francisco
Philadelphia • Miami Beach • Palm Beach • Fort Lauderdale

UNMISTAKABLY AMERICAN . . . A SKIRT FROM THE MASTER HAND OF EVAN-PICONE. UNDER EIGHTEEN DOLLARS

Evan-Picone

EVAN-PICONE, INC. 407 BROADWAY, NEW YORK 18



EVAN-PICONE brings you tailoring at its finest

The dean of tailors puts his hand to good wool flannel—and look at the superb results!
For fit, for detailing, for smartness—here's a team that's really outstanding.
Both in charcoal gray, medium gray or Spring navy. 10 to 20.

(V-10) Hand-picked slim skirt with distinctive bracket pockets, side pleat. **14.95**
(V-11) Slim tapered slacks with slit bottoms, zip-front. **14.95**

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Vanguard *suits* your springtime mood...

designed by Mauri, whose maestro touch is everywhere evident, in these fabulously detailed couture fashions...handcrafted, throughout, in the finest of imported worsteds...price-tagged below your expectations, around $165.

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Best's Apparel, Inc., Seattle
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Julius Garfinckel & Co., Washington, D.C.
Joseph Magnin, all stores
Milgrim, all stores
Neusteters, Denver
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Bauer McCann, Waco
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The Dunlap Company, Lubbock
Isabell Gerhart, Houston
Joske's, San Antonio
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May Co. Gown Shops, Los Angeles
M. L. Parker, Davenport
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For name of retailer in your city, write
Vanguard Fashions, 745 S. Broadway, Los Angeles.

Hats by Rex

Clothes that lead the life you love...



Easily elegant, for lunch at the Plaza or a country walk... (Palumbo photo)

Cashmere? No, softer! It's our fabulous new ORMERE

The very image of cashmere...this incredible new Orlon fabric. The line of the coat is as new as the fabric...slimmer, less bulky, easy as a dress. Yes, that's hand-stitching down the front. Beige, red, or light blue, and this coat won't always be at the cleaners either, because, being Orlon, it's washable. Sizes 8 to 16. $65.95.

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the

regatta...

smooth

cruising

in

hankie-soft

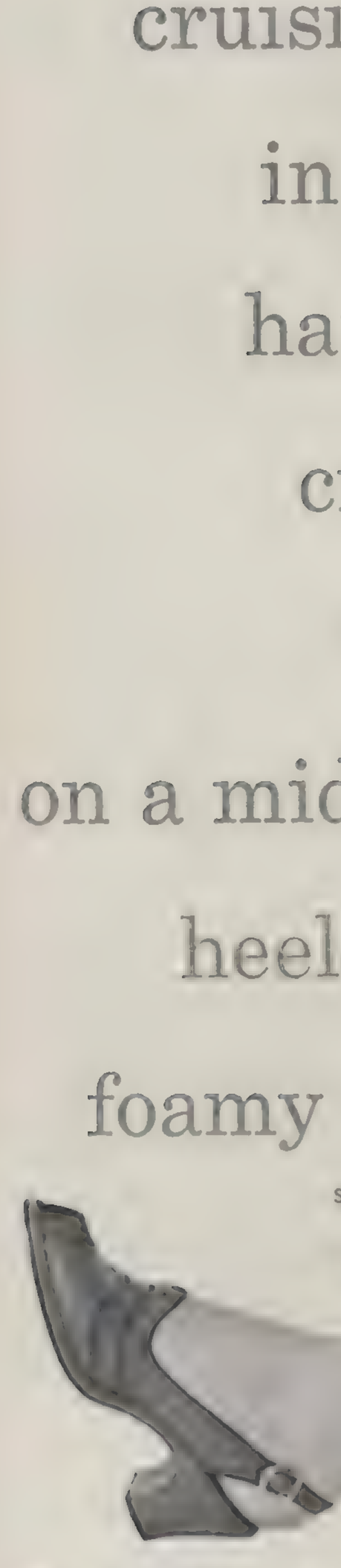
crushed

kid

on a midway

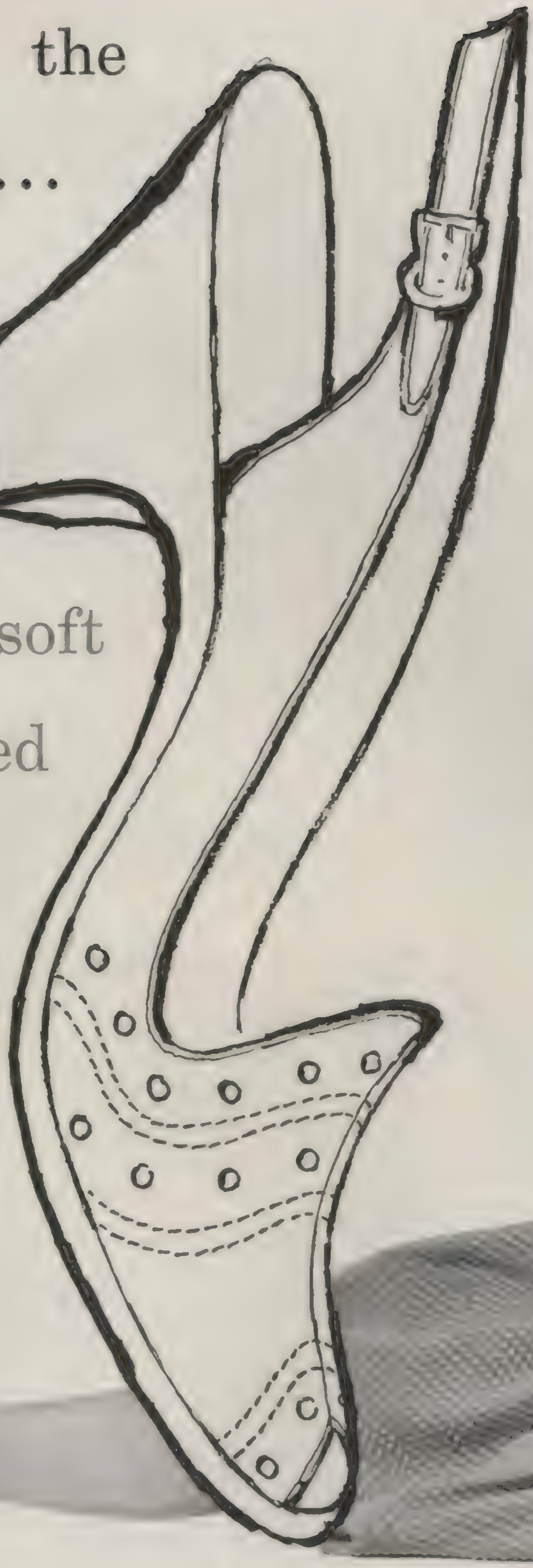
heel...a

foamy sole



Shoe illustrated

$7.95





Other styles, $6.95 to $8.95

Higher Denver West

westport

Westport Division, Brown Shoe Company, St. Louis

Dress by David Crystal

BEYOND THIS—NOTHING BUT THE FUTURE

IN THE IMPERIAL by Chrysler you may *expect* to be singled out and admired. But how can you know pride's deepest thrill until you've actually discovered for yourself what it means to be seen in this newest, most richly styled, of quality cars? You may think you are prepared for Imperial's matchless performance. But you will find yourself astonished at the instant power and response of 250 hp FirePower V-8 . . . the world's most powerful engine design. Even with the most vivid imagination you must still *drive* the Imperial to appreciate the full reward which it alone can give you. We invite you to do so . . . for we believe your judgment, too, will deem it not only the newest-styled car on the road, but also . . .

THE FINEST CAR AMERICA HAS YET PRODUCED

IMPERIAL



. . . neat idea for lunch in the country!

DRIVING OR DINING . . . this pleated classic by Junior Sophisticates perfectly demonstrates the enduring glamour of "Dacron". Used in blends like this season-spanning worsted type, "Dacron" makes fine fabrics even finer. It helps resist wrinkling, retains the look of newness, remembers care. Whenever you shop, look for "Dacron" in beautiful fashions by your favorite designers.

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GOLDWATER'S, Phoenix • CHARLES F. BERG,

DU PONT

BETTER

"DACRON" IS DU PONT'S

DACRON. . . ONE OF DU PONT'S MODERN-LIVING FIBERS

New Revlon Liquid Makeup
Beauty-treats Your Skin *as you wear it!*

SOFTENS AND PROTECTS YOUR SKIN WITH REVLON'S OWN SKIN-SOFTENER, LANOLITE!



Revlon 'Touch-and-Glow'

Looks natural, feels natural and actually beauty-treats your skin **because it's made with Lanolite**

'Touch-and-Glow' Liquid Makeup 1.25* and 1.75*

You're right in refusing to wear ordinary "cover-up" makeups that may hide lines and blemishes, but may also *mistreat* your skin. We agree with you... a makeup that dries your skin, clogs your pores... feels heavy and looks masky... is worse than wearing no makeup at all!

That's why you'll love 'Touch-and-Glow'. It's wonderfully *different*... blended with LANOLITE, our own ingredient that's *better for your skin than lanolin itself!* And it's good for *all* skin types... dry, oily or normal. So easy to apply! Smooth on a few drops with your fingertips. *Instantly* your skin looks softer, younger, glowing with color! Beauty-treat *your* skin with 'Touch-and-Glow' today!

*PLUS TAX ©1955 REVLON PRODUCTS CORP.



Left: Three-piece ensemble of washable, Tebilized® Cape Cod butcher linen. Jacket, with little half-belt in back, is ocean pearl buttoned and trimmed to match the vestee-blouse. Red-and-white or black-and-white. About **$25.** *Right: One-piece dress with a long-torso top of new, light Bali linen . . . bouffant skirt a blend of pima cotton and silk, lined with a petticoat of nylon net. Navy or black, collared and cuffed with white polka dots. About* **$30.** *Both, sizes 7 to 15.* At better stores everywhere, or write to: *JUNIOR HOUSE, INC., Milwaukee 4, Wisconsin or 1441 Broadway, New York 18, N.Y.*

NEW HANDKNIT FROM

cobweb handknit
of silk organza ribbon
newly designed
by
ANN FLEISCHER

TIMELESS SUIT OF FEATHERWEIGHT BLACK SILK FAILLE...SIZES 10 TO 18...145.00



B. ALTMAN & CO.

THIRD FLOOR FASHIONS

COSTUME OF NAVY SILK TAFFETA AND SHEER WOOL...SIZES 8 TO 16...155.00

Jean Allen Simpson




benZuckerman
Bergdorf-Goodman, New York;
Joseph Horne Co., Pittsburgh;
I. Magnin & Co., Los Angeles

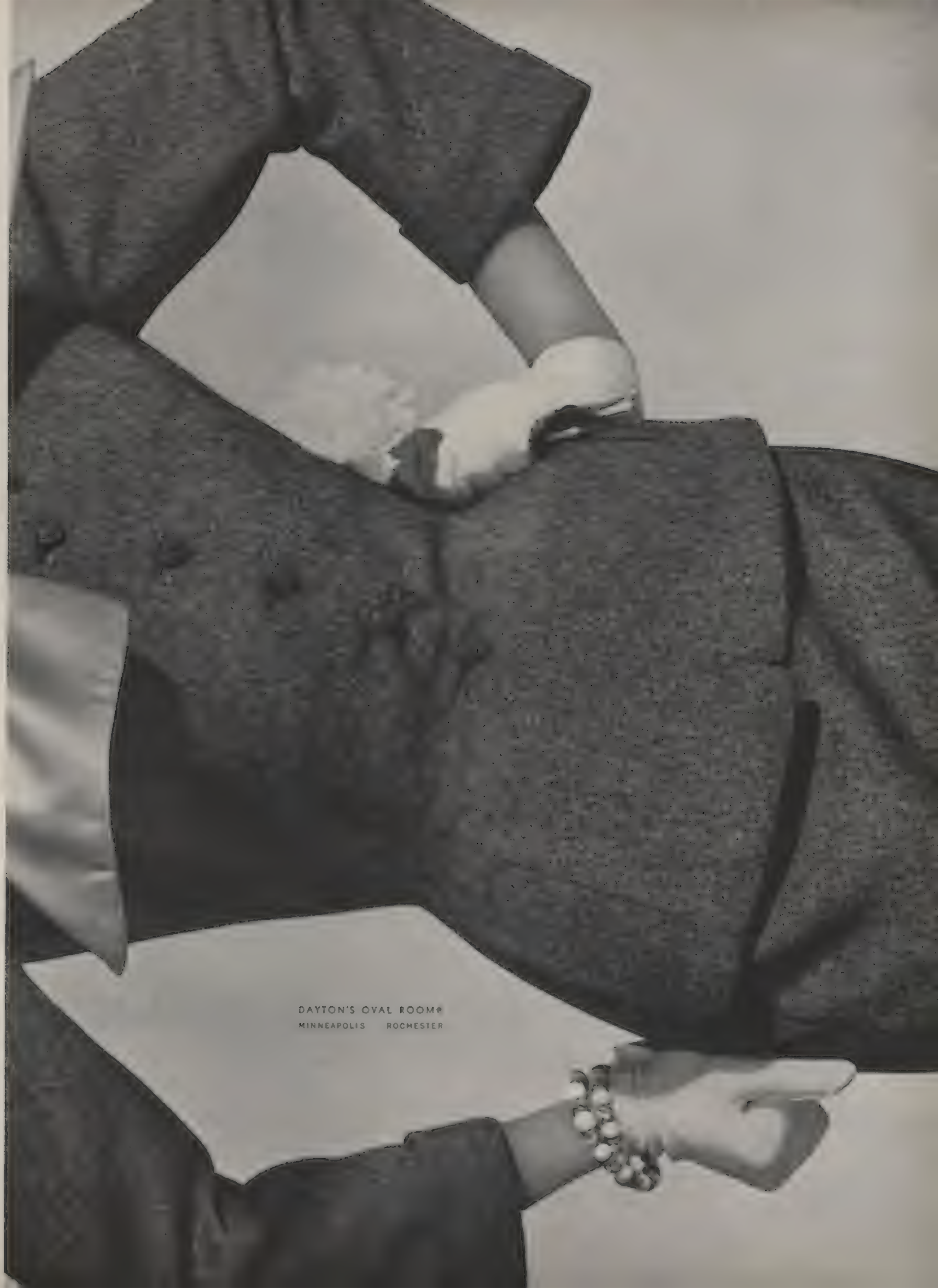
I. MAGNIN & CO.



We like this look for spring... the long-bodied line of the square-necked, sleeveless top... the short slim cut of the skirt... the cropped length of the side-slit coat... an important three-piece suit by Ben Zuckerman from our spring suit collection.

SAN FRANCISCO • OAKLAND • SACRAMENTO • SEATTLE • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • LA JOLLA

SEYMOUR FOX


DAYTON'S OVAL ROOM®
MINNEAPOLIS ROCHESTER



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SONATA . . . pure silk taffeta . . . unpressed pleats.
Navy, Black, Moonstone Blue. Misses sizes, around $100.
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sapphire mink...
designed by revillon,
new york

bountiful bolero...brilliantly
designed in mistily pale
emba cerulean* sapphire mink.
revillon • new york,
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dress—winston jewels—CARTIER
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...The natural beauty of America

The unfettered look is typically American — in a landscape or a living-room! So too. it makes its mark in a fashion that fits the American scene: the clean and casual shirt. Wonderfully becoming ...easy to live with...able to function in more than one setting...and certainly not expensive. All good reasons why SHIP'N SHORE blouses have become so indispensable to American Women.

Ship'n Shore®

BLOUSES

The "Traveler" blouse with roll-up sleeves...in a dacron-and-pima you needn't iron. at 4.98...in imported pure Irish linen. 4.98...in silky pima broadcloth. 3.98.







Take Off for Sunny Climes in—SAILING BLUES . . . AMERICAN GOLFERS

Two famous fashions that have a happy faculty for looking fresh and crisp the live-long day!
Carefully tailored in fine fabrics, they're color-fast and pack in a wink!

BEST & CO.
Fifth Ave., New York 22, N. Y.

Left: Sailing Blue cotton dress with white tape trim and star emblem on pocket. Blue only. 10 to 20. *(V-6)* **10.95**
Beach Bag to match. *(V-7)* **5.95**, *plus tax.*

Right: American Golfer shirt dress in imported, crease-resistant Erinore Irish linen, with fly-front and fine stitch-trim on pockets and collar. Pink Ice, Raspberry, Copen Blue, Natural or Charcoal. 10 to 20. *(V-8)* **19.95**

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BEST & CO. BRANCH STORES . . . AND FINE STORES EVERYWHERE. MADE BY STRAUS, ROYER & STRASS INC., BALTIMORE 11, MD

HARVEY BERIN

DESIGNED BY KAREN STARK

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Most Precious



A Perfume of Magnificence...
by the originator of
"White Shoulders"

Hudson's Woodward Shops



DETROIT'S AVENUE OF FASHION

Significant for Spring . . .

ensemble of great elegance.

HERBERT SONDHEIM'S

coat and dress of raw silk,

brightened with flashes of printed

silk surah. Black with black-and-white. 235.

David Levine



Left: In sheer rayon crepe, re-embroidered detachable lace cuffs. About $70. Right: In pure silk linen. About $95. At Bonwit Teller, Inc., New York Thalhimer Bros., Richmond • Ransohoffs, San Francisco or for the store in your city, write David Levine Co., 530 Seventh Avenue, New York City



BEN REIG
gives grey flannel
great mobility
by closely
curving the jacket,
fluently pleating
the skirt. From the
John Wanamaker
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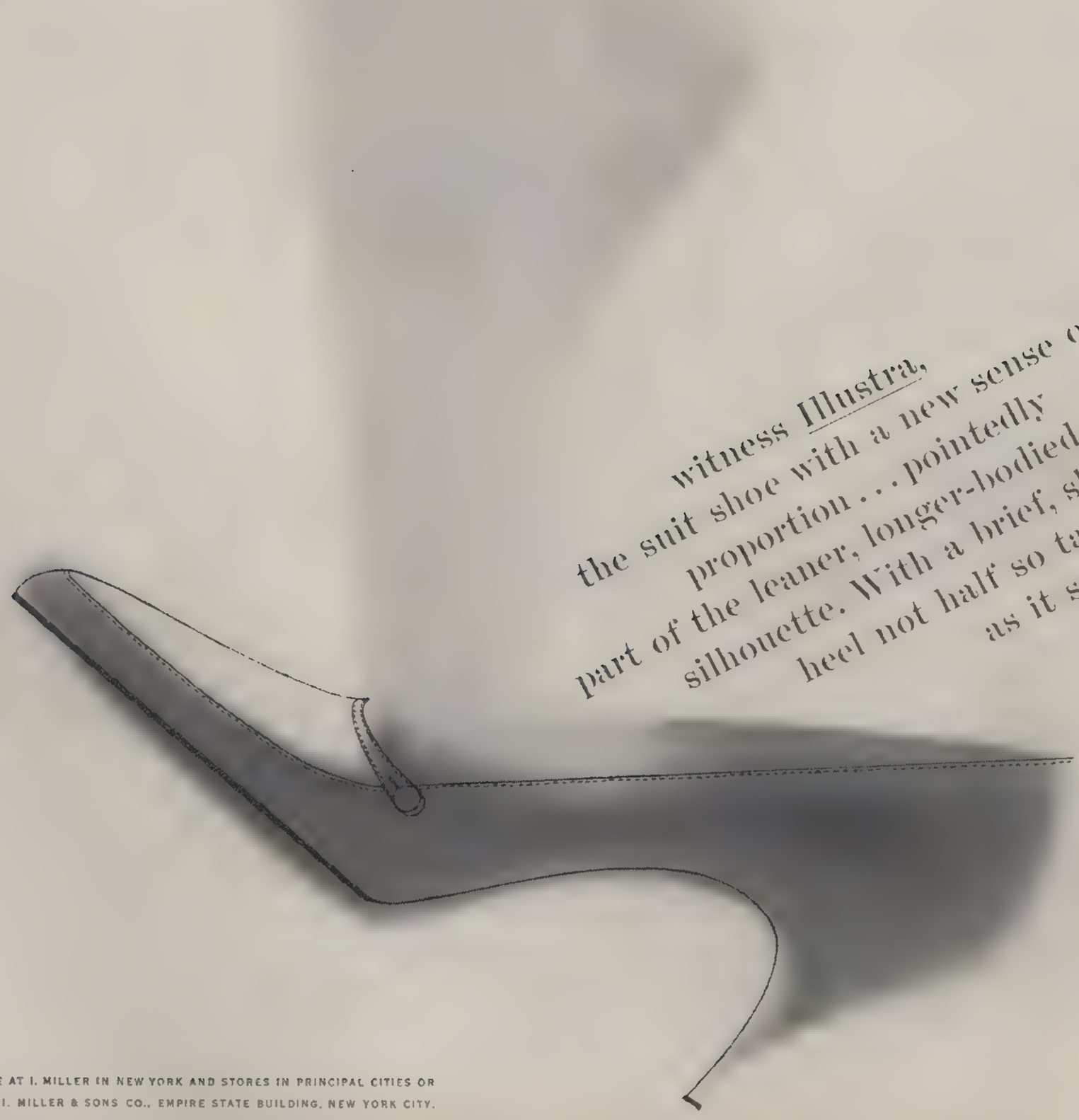
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TRIBOUT

John Wanamaker

PHILADELPHIA
WILMINGTON
WYNNEWOOD

Obviously, I. Miller is a ladies' man

witness Illustra,
the suit shoe with a new sense of
proportion . . . pointedly
part of the leaner, longer-bodied Spring
silhouette. With a brief, slender
heel not half so tall
as it seems.



AVAILABLE AT I. MILLER IN NEW YORK AND STORES IN PRINCIPAL CITIES OR
WRITE TO I. MILLER & SONS CO., EMPIRE STATE BUILDING, NEW YORK CITY.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BEN REIG SWIRLS SILK ORGANZA INTO A FROTH OF RUFFLES...RIPPLES A SKIRT TO FLOAT IN THE EVENING AIR. $325.

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IN NEW YORK AT DE PINNA



HAT BY MR JOHN



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The Fairlane Sunliner and its styling inspiration, the Ford Thunderbird

Totally NEW...wonderful, too!

You are cordially invited to meet the *newest* of the new . . . the fine car of its field . . . the '55 Ford.

More than "new styling"... you'll see long, low graceful lines inspired by Ford's fabulous new Thunderbird.

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More than "new power"... you'll try Trigger-Torque Power, exclusive to Ford in its field. Here's split second response for added safety . . . new agility in traffic or on the highway. And it's available in all three of Ford's new, more powerful engines—V-8, Special V-8, or Six.

More than a "new suspension"... you'll feel the all-road riding comfort of Ford's new Angle-Poised Ride.

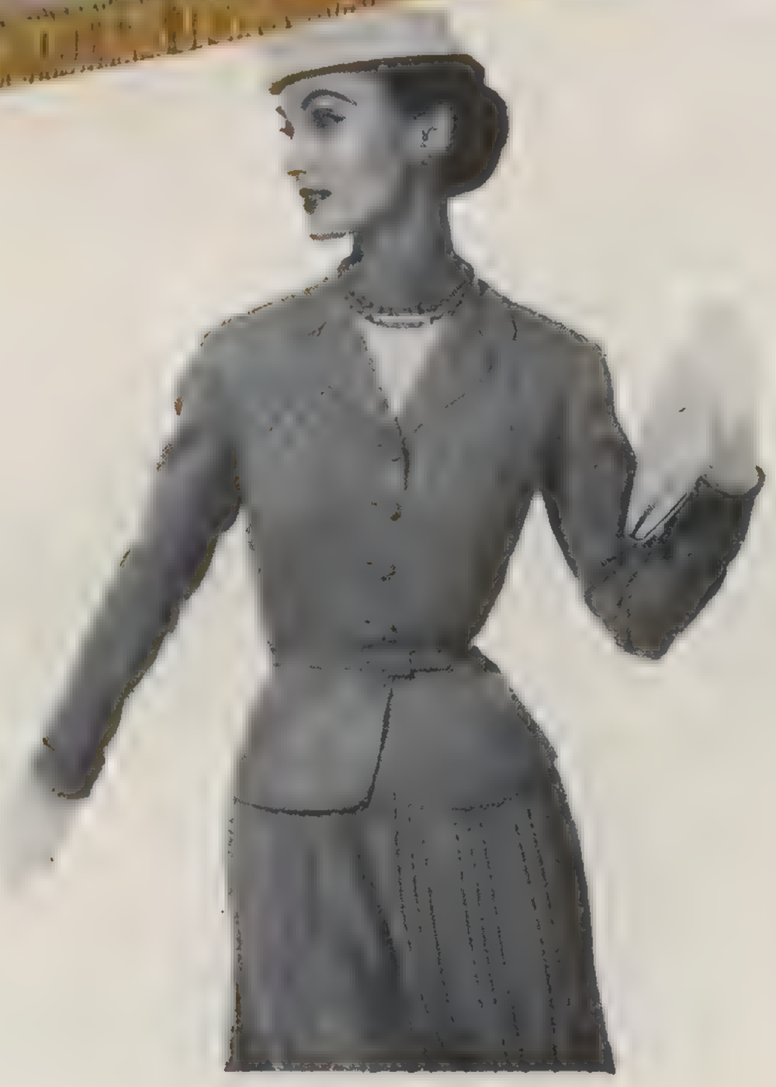
But, here, we can only touch on the highlights. Why not visit your Ford Dealer. Test Drive the new Ford!

A Test Drive will prove you just can't buy better **'55 FORD**



the label to look for







Your future's bright in gold



Dark gold of antique coins . . . bright gold of a pirate's booty! See Avondale's glittering group of Companion Cottons in gold and lots of other Companion Colors. Luxurious and adventurous, gold has new fashion significance this season. See it shown here in Avondale's wonderful Dublin—a unique kind of cotton with an exciting hand. Pre-shrunk and color-fast, of course.

Right . . . Coat and dress in Vogue Pattern S1562.

Upper left . . . Italian shirt and pants in Vogue Patterns 8190, 8124.

Lower left . . . Bermuda skirt and blouse in Vogue Patterns 8300, 8455.

You'll find Avondale Companion Cottons for the clothes you sew and in the clothes you buy at the store nearest you!

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Companion Cottons

Sold through Avondale Mills, Inc., 58 Worth St., New York 13



Avondale chambrays, novelty weaves, corduroys, seersuckers, plaids, denims, tickings. The same high-quality yarn that goes into Avondale fabrics is also available for sale in the [illegible] market to weavers, braiders and knitters. Made in Alabama



MRS. PETER DARLINGTON LOVES PAULINE TRIGERE'S

DESIGN IN THE CRISPEST FROTH OF ACETATE AND SILK

Celanese*

ACETATE, THE BEAUTY FIBER

Mrs. Peter Darlington divides her time between New York and Greenwich, between two children and a husband, and between community work and the season's round of parties. Her wardrobe must be as versatile as it is chic. Her Trigere dress and jacket really delight her. To begin with, the fabric is intriguing. Called "Ottoman Toile" it is an ingenious combination of Celanese acetate and silk. Couture Fabrics weave it, keeping it sheer and shadowed with a rib, and so crisp you'd think it were starched. Altogether it is one of the prettiest examples of why acetate keeps cropping up in the prettiest wardrobes season after season. Celanese Corporation of America, New York 16.

Pauline Trigere's design in sizes 10 to 16. At B. Altman, New York; Woolf Brothers, Kansas City; J. W. Robinson, Los Angeles; Ben Wolfman, Houston. *Reg. U. S. Pat. Off.



The gentle lift of the new young bosom, surplice-closed . . . the midriff—high, wide and lissom . . . the soft glow of paisley silk shantung printed exclusively for Anne Fogarty by PAVILLON FABRICS, LTD. Many-tinted print on aqua only. About $50.* Lord & Taylor, New York • I. Magnin & Co., California and Seattle • Neiman-Marcus Co., Dallas • Woolf Bros., Kansas City • L. L. Berger, Buffalo, and other fine stores everywhere. Beautifully fashioned by Margot Dresses, Inc., 498 Seventh Avenue, New York 18, New York.

*Slightly higher on West Coast

if it's unexpected . . . expect it from

ANNE FOGARTY

PARISIAN DRAPE

the French can drape a shape!

cametage by strimban/willig

mademoiselle® *the fashion shoe*

IN CALF OR SUEDE, ABOUT $17 (SLIGHTLY HIGHER DENVER WEST). FOR STORE NAMES, WRITE: MADEMOISELLE SHOES, EMPIRE STATE BUILDING, NEW YORK 1.



bambino sailors

There's a gay Italian tang to the clothes the younger set will wear next season. Like these in Fuller Fabrics **Fullerset,**® that blissfully wrinkle-resistant cotton. All come in navy, red or gold spiked with spanking white.

Jumper and broadcloth blouse, sizes 3 to 6x, about $10; sizes 7 to 14, about $13. Middy, sizes 3 to 6x, about $4; sizes 7 to 14, about $5. Shorts, sizes 3 to 6x, about $3; sizes 7 to 14, about $4. Pedal-pushers, sizes 3 to 6x, about $5; sizes 7 to 14, about $6.

At fine stores or write Johnston Inc., 1402 North Peak Street, Dallas, Texas for the store nearest you. In Canada, write Beliveau Mfg. Co., Three Rivers, Quebec.

Johnston

TAILORED BY ORIGINALA IN STROOCK'S PURE VICUNA, KASHMIR, CAMEL'S HAIR OR ORIGINALA FLEECE: THE RAREST AND MOST PRECIOUS FABRICS IN THE WORLD. FOR STORE NEAREST YOU, WRITE ORIGINALA, 512 SEVENTH AVE., NEW YORK 18



IT'S AN Originala



Maximilian designs in Great Lakes Mink

Jewels—CARTIER

Dark-gleaming clutch jacket in magnificent Great Lakes mink—American ranch mink, acknowledged the world's finest.
Maximilian, 20 West 57th Street, New York.. Holt, Renfrew & Co. Ltd., Canada

GREAT LAKES MINK ASSOCIATION



Hannah Troy

The dramatic

city suit in alluring

gros de Londres.

about $140.



he will always look at you twice

when you wear your Olga girdle

Olga
CORSETRY



This is Olga's latest Fandango, for that new head-turning long-line figure. Hip panels sleek and flatten. Waist can adjust for either fitted or fuller fashions. Back slit allows easy, graceful movement. Nylon power net, satin elastic panels, $16.50. Others from $12.50—S, M, L, XL.

Write Dept. V-2 for nearest store & free booklet—"Olga Tells You How to Beautify Your Figure." The Olga Co., 2202 Beverly Blvd., Los Angeles 57, Calif.



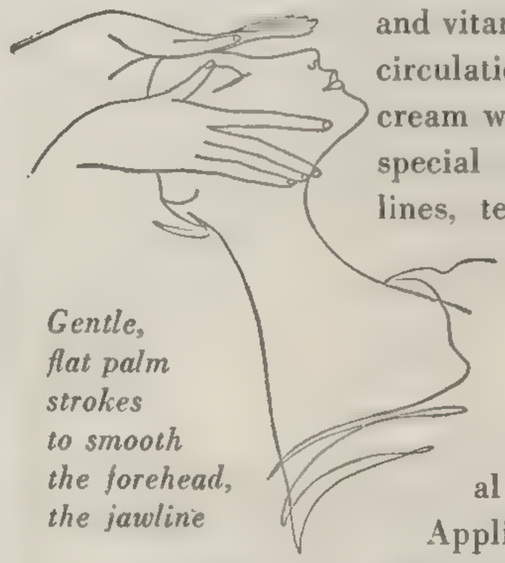
A Royal Treatment to revive a complexion

Discoveries in beauty

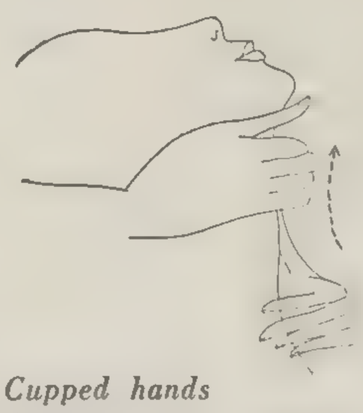
This is a beauty story. Two Frenchwomen meet, discover they have a common theory of cosmetics, work out a new skin treatment. The happy ending? The possibility of a revived complexion for many women. The cosmetic chemist in this story is Ella Baché. Her new cream and serum masque were formulated after research in the skin therapeutic properties of the now-famous bee nourishment, Royal Jelly. It was Anne Gerard who put this Royal Treatment into practice at her facial salon at 41 West 58th Street. She added these products to her treatment repertoire to heighten the benefits of her massage. Madame Gerard knew that the skin could be made more receptive to the rich emollients and vitamins in Creme Royale, if the circulation were stirred while the cream was on the skin. Some of her special techniques to mould away lines, tenseness, while the skin is being treated to the cream, are sketched here (incidentally, these could set a simple pattern for facials at home). Sérum Royal completes the treatment. Applied as an oil, it tightens on the skin after fifteen minutes, leaving the complexion glowing and supple. The substances which the cream and the serum have imparted encourage the sloughing off of dry, dead cells, the regeneration of new cells. This tonic effect is simply an added stimulus to the natural, normal skin process. Thus, the skin is kept at its best tone, its smoothest texture. A true beauty story. For a Royal Treatment facial by Anne Gerard, call PLaza 3-6080. Products, also available at Ella Baché, 24 East 55th Street.

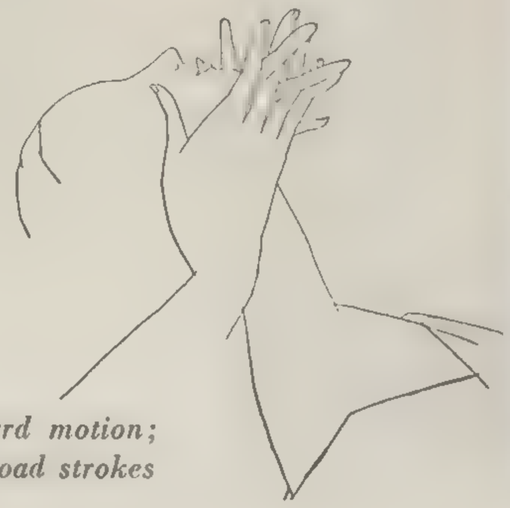


Two fingers to smooth away fret lines between the eyes



Gentle, flat palm strokes to smooth the forehead, the jawline





Cupped hands firmly grip the throat in an upward motion; clasped hands sweep upwards in broad strokes

THIS IS THE COAT THAT PHILIP MANGONE MADE... USING "ORLON"* AT ITS LOVELIEST—THE WAY SIDNEY BLUMENTHAL MAKES IT INTO A GLOWING FLEECE WITH A SLEEK ZIBELINE FINISH. SO EXQUISITE . . . SO REGAL . . . IT HAD TO BE CALLED

PRINCESS

*DUPONT'S ACRYLIC FIBER



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THE WILLIAM CARTER CO., NEEDHAM HEIGHTS, MASS.

BLONDE TULIP . . . newest color note in slips . . . under a mist of Carter's beloved rose lace. Lace-treasured slip in white over blonde tulip, pure gardenia white or crystal blue. Sizes 32-42. $10.95. Newly slender nylon petticoat and camisole in midnight blue over pink orchid, pure gardenia white, or white over new blonde tulip. Camisole, 32-38, $8.95. Petticoat, S-M-L, $10.95. At fine stores . . . **CARTER'S LINGERIE TREASURES.**



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Air Conditioned–woven to breathe

You're colorful and serenely cool
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Slimming style accents, too — hideaway zippers
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All action-fashioned in 10 washable,
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NOW White Stag for little girls too!



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Toggle Cap $1.95 Striped Blazer $8.95 Coolmate Shirt $3.95 Safari Short $5.95
Upper Decker Sleeveless Top $4.95 Quilt Stitched Skirt $7.95 Carryall Bag $2.95 • Breton Sailor Cap $2.50 Hornpiper Middy $6.95 Pencil Pant $5.95

Most concise fashion summary of the way we live today is the Bardley suit, for it knows no country or city limits. It's ageless, timeless, devoted to quality. The fabrics are choice and it has the look that only a hand-tailored suit can have.



Here for Spring with the longer jacket, the easy slim skirt. In Stroock Chikara wool plaid, exclusive with Bardley. Blue and grey, brown and white, charcoal and yellow. Sizes 8 to 20, $75. Matching topcoat (not shown), $75. At the fine stores listed. For the store nearest you, write to Finger & Rabiner, 512 Seventh Avenue, New York, N.Y. At Best & Co., New York; J. W. Robinson, Los Angeles; Kaufmann's, Pittsburgh; Famous & Barr, St. Louis; Best's Apparel, Seattle.



this
Spring
the news
in color
is
the way
you use it!

Go paradise shoes

For example,
our
coffee frost
or
scarlet
to accent or
blend with
your
Spring
costumes

For name of store near you, write Brauer Bros. Shoe Co., St. Louis



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Easy luxurious coat of Juilliard's new cashmere that feels lighter than air, softer than ermine. To touch it is to love it. In palomino (a new nude), cloud blue or gray, navy or jet black. 6-16 sizes and so nicely priced for such superb quality 135.00.

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An entire symphony of magnificent jewels combining bogus-pearls with whirls of pastel stones. Gift glorious for the femme with a feel for fashion.

3 strand necklace $25; 2 strand $15; single strand $7.50. 3 strand bracelet $12.50; 49-inch rope $20. Earrings: A $3; B, C, D, E $4; F and G $5. Tax extra.

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SONDHEIM
Spring elegance.
Molded black raw silk chalked with white linen.
About 90.



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THE FLATTERY OF PERFECT FIT.

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If every mirror tells heartbreaking truths, you need

Jacqueline Cochran's

FLOWING VELVET

THE ONLY BEAUTY FORMULA CONTAINING HYDROLIN

This modern flowing formula has already given new hope to countless women who looked too old, too soon! Women like you . . . who'd almost despaired of a dry, lifeless skin . . . those aging lines creeping up around your mouth, throat, under your eyes.

What to do? Jacqueline Cochran wondered, too. Long before she won fame as a flyer, she was a recognized beauty authority. She saw how most women vainly "buttered" their faces with heavy creams and spent small fortunes on stopgap treatments. But still the lines remained.

Something entirely new was needed. Jacqueline Cochran was first to detect *why* these methods failed. They only treated superficial dryness, not the *real cause:* merciless dehydration of subsurface tissues. Then, in her own laboratories, after years of research, she discovered Hydrolin, a new and unique ingredient which she owns and controls. For the first time, Hydrolin can . . . and does transfer beneficial moisture into the deep tissues of the skin.

Exclusive Hydrolin makes Flowing Velvet unique. It *cannot* be duplicated or imitated successfully. Thanks to Hydrolin . . . blended with other rich components, only Flowing Velvet acts in these *three* ways:

1. *It furnishes moisture that actually sinks into the skin.*
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Zelinka-Matlick

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Write Zelinka-Matlick, 512 Seventh Avenue for the fine store nearest you.



Van Heusen Century shirt, **$3.95**
(In special pliofilm Valentine gift-tainer)



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"Anything For You" Shorts, **$1.25**



Van Heusen Valen-tie, **$1.50**. Specially Gift-boxed Handkerchief—Box of 3, **$1.00**

Valentines that say:

I'd do "Anything·For·You"





Wonderful way to doll up your virile Valentine . . .
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Van Heusen Century shirt with our new Valen-tie . . .
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One or all, you won't go wrong *here*, M'Lady.

Pajamas, **$5.00**

CHARLTON HESTON appearing in Paramount's
"THE FAR HORIZONS." Filmed in VistaVision.
Color by Technicolor. Shown here with his wife, Lydia Clarke.

VAN HEUSEN

"Anything·For·You" Valentines

At better stores everywhere or write to Phillips-Jones Corp., 417 Fifth Ave., N. Y. 16, N. Y., Makers of Van Heusen Shirts • Sport Shirts • Ties • Pajamas • Handkerchiefs • Underwear • Swimwear



SOFT-SPOKEN THEATRE ENSEMBLE OF NYLON AND WOOL THAT IS BEAUTIFUL TO LIVE WITH, SHAPED TO STAY AND WONDERFULLY PRACTICAL, TOO, BECAUSE OF NYLON'S GREAT STRENGTH. BY HANDELSMAN AND RAIFFE IN MAUVE, PARCHMENT, GRAY. RUSSEK'S, N.Y.; F & R. LAZARUS CO., COLUMBUS; THALHIMER'S RICHMOND. JEWELRY: ALBERT WEISS

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In the grand manner
in peerless nylon tricot
with superb French lace
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peignoir of wonderful
permanent pleats and a
beautiful nightdress
with the bodice entirely
of the lace and net,
designed for elegance
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three perfect pastels
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Sizes 32-38.

Peignoir #1-5-78 at $39.95

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dark fire patents



the proof is at your finger tips

There's no patent anywhere with more dash, more flash, or more comfort than in these new Air Steps. Your finger tips can feel the Magic Sole, the bonus of comfort in your best fashion buy.

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carefree in her *Kimberly* knit

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In magnificent Americana shades.
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Colours from the Flower Fair—and blossoms too, give a very new look to fashion's pet, the Hansen Short Stop. This "finger fashioned" gem is adorned with embroidered, imp size, blooms or you may have it fastidiously plain—in your favorite garden flower colours.

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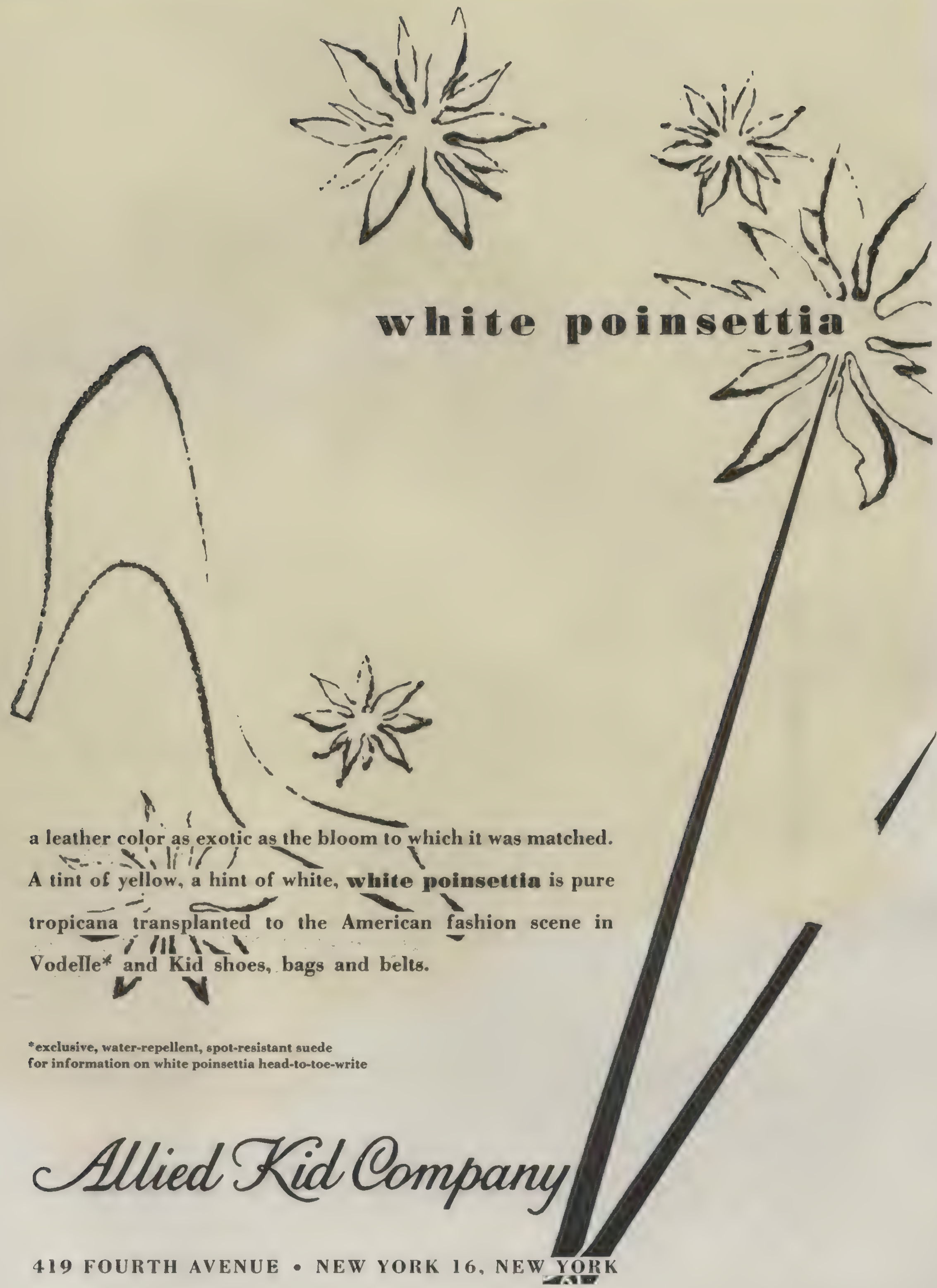
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HAT — JOHN FREDERICS

Marquise

a Philippe Tournaye design

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a leather color as exotic as the bloom to which it was matched. A tint of yellow, a hint of white, **white poinsettia** is pure tropicana transplanted to the American fashion scene in Vodelle* and Kid shoes, bags and belts.

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POLKA DOT

punctuation prints in the shapely silhouettes for Spring.
Right: in silk with bouffant bow at hip, 60.00. Left: in cotton with organdy
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and the night shall
be filled with music

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TABU

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the aristocrat of candles,
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interesting and
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for blithe spirits in a
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the trend to open
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creates a need for
these long burning
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enclosure that
shields out the wind.



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MISS YOUTH FORM SLIPS • 38 EAST 30th STREET • NEW YORK 16, NEW YORK

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of this *cashmere*
does more for you
than yards of less
precious stuff.
Luxury-loomed by
EINIGER,
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spring treasure
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Future-perfect
colors, sizes 6 to 16.
About $90.
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Dress for the occasion in these talented Dawnelle styles that guide you to a versatile glove wardrobe. In this season's most important fashion lengths. And, of course, they're all in Dawnelle's own incomparable double-woven doe-soft Elvette fabric.

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Bali-"hi"





Fashion's newest look . . . higher, rounder, more natural . . . achieved, for every figure, with this entirely new concept of strapless bra design that supports from *beneath* with Bali's new lighter-than-air wire. All of pre-shrunk Dacron elastic and nylon lace, in white or black. A,B,C cups. The bandeau, with detachable straps, 6.00. The longline, 10.00. The long-torso, with garters, 15.00. At all fine stores, or for nearest store, write Bali Brassiere Co., Inc., 393 Fifth Ave. N. Y. 16

Harmony in printed silk and linen composed by Maxwell



interpreted by

Adele Simpson

in a prelude
for spring

Maxwell Textiles, 1407 Broadway, New York 18



Pure Americana —
the cardigan coat
that's completely mobile —
It's Ludwig's
wonderful idea — in soft,
lightweight wool fleece, with
knitted sleeves and
front trim. In sizes 8 to 16.
Natural, red or navy.
Under $70.

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The hip slimming's fine in this newest Gossard Narroline with its nylon lace hip panels to stop the elastic's spread. And the easier waistline gives you that good long look through the middle.

With it, the matching bra lifts you high, round and fashionably. Both, tagged so lightly for your urge to splurge into the new clothes, you should see them, *tout de suite.*

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Gossard
Youthful Line of Beauty

Both of white nylon lace and satin, plus elastic net in the Narroline girdle #1070, which is $10.
Uplift #2770 in A, B, C cups is $3.95

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PIPER

DESTINED TO GO FAR!

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Or write: **H. & E. SHAPIRO**
105 West 40th Street, New York City

THE PIPER®

H. & E. SHAPIRO



Spring newcomers from Adelaar, which all go to prove that an extravagant look isn't always a matter of money...pure linen Norfolk jacket in eggshell, oyster, lime, pink, blue, suntan, black, navy, tangerine, lilac, turquoise. Sizes 30 to 38. Moygashel linen print blouse in color-accented combinations of brown, grey or teal; light to deep tones of pink, lilac or powder blue. Sizes 32 to 38. Both about $10*. Skirt of nubby Moygashel linen in black, navy, teal, moss, brown, iris, charcoal. Sizes 10 to 18. About $12*. For the nearest store write Adelaar, 525 Seventh Ave., New York 18.

Lord & Taylor, New York
Hudson's, Detroit
Marshall Field & Company, Chicago
J. W. Robinson, Beverly Hills, Los Angeles
John Wanamaker, Philadelphia
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Moygashel linen sprinkled with a myriad of satin discs and brilliants on a dress
that KANE-WEILL scoops low for late day. Best & Co., New York; Burdine's, Florida; H. Liebes, San Francisco.

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Imagine how many ways you can dramatize your wardrobe with these lovely Vitality Shoes! Smart, utterly feminine shoes to make you *sing* with excitement! A high, slender heel; a new expression of beauty! A magnificent range of imaginative costume colors. Calfskins, patents, lustre leathers, suedes! *Do* shop for them!

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I. Doctor

DOCTOR DRESS CO., INC., 847 W. Jackson, Chicago 7

So charming for spring... sheer rayon crepe,
hand detailed with fine lace appliqué. Lovely spring colours.
Sizes 14 to 44, 21½ to 24½.
About $55.
Slightly higher on West Coast

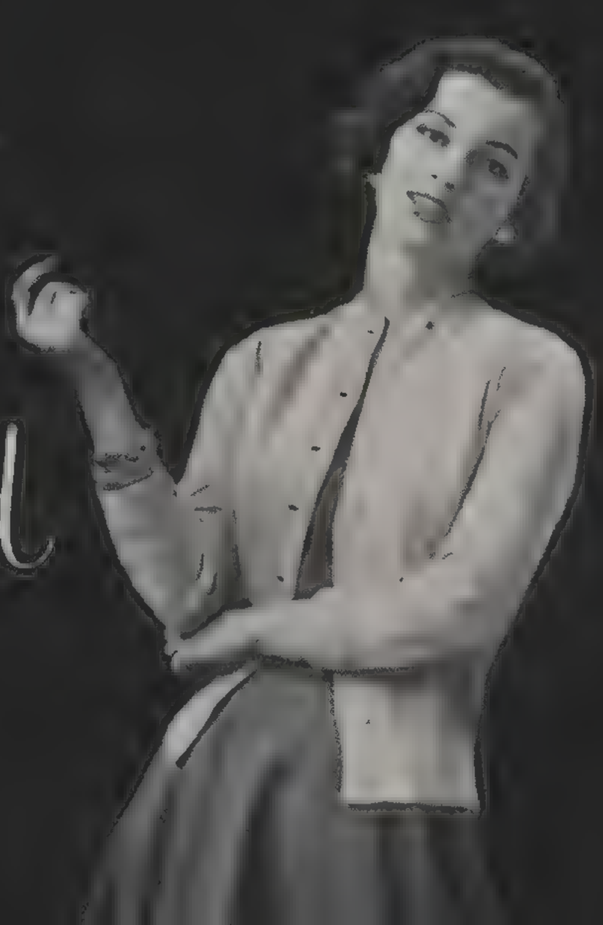

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is a point of view...
here an exciting new slip shape—the trumpet. Nylon tricot poured into one lovely long line and ending with a fuller than full flounce. #4032. White, Champagne, Love-Apple Red, 32-38, 12.95 Second look; matching half-slip #4632, 4-7, 10.95
At fine stores everywhere.
Rogers Lingerie, Executive Offices, Chattanooga, Tenn.

the feather-soft sweater for Spring . . . DREAMSPUN

you just don't believe it until you touch it

In 10 new colors, in new Spring and Summer full-fashioned styles.
Dreamspun is miraculously textured from lambswool and fur. $8.95 to $12.95
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Dreamspun is made only by Garland



year 'round "LUXURY" coat

in rare and precious

BEAVER CLOTH

magnificently soft
and lush textured
blend of natural beaver
with just enough
wool for body





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GUANACO CLOTH

woven from the fur
of the Guanaco,
a rare animal found
in Argentina,
with other precious
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JESHIVA

in luscious pastels:
basic beige, navy and
black. Sizes 6 to 16.
Beaver Cloth, about $150.
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For store nearest you,
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loomed by
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fabrics

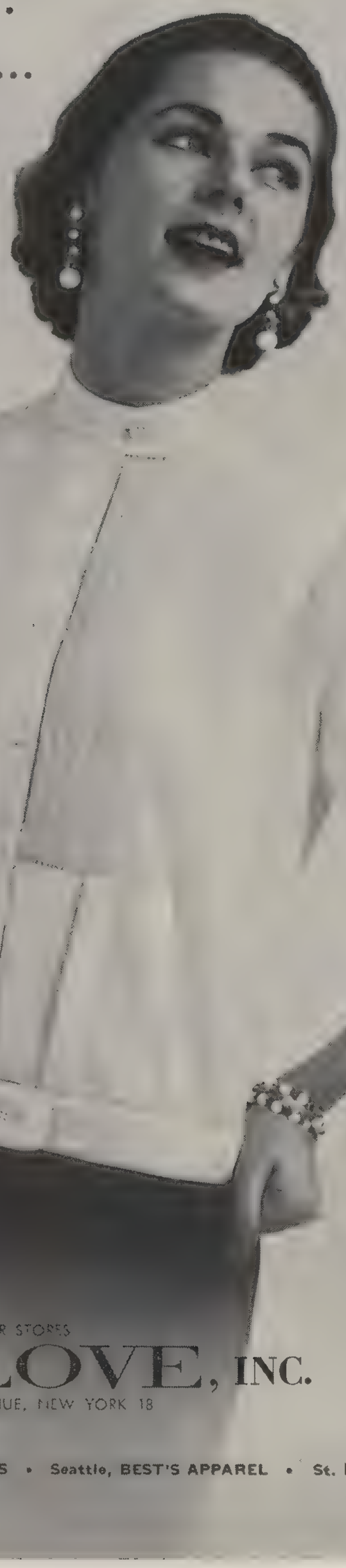
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just wash them...

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no ironing!

Below—BLOUSE-ABOUT, your Morlove Krinkle-Voille overblouse to wear everywhere. About $12.00.









Top—Packable, washable, wearable Krinkle-Voille again in the best of all suit blouses. About $10.00.

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AT BETTER STORES

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525 SEVENTH AVENUE, NEW YORK 18

All blouses in both muted and daring Riviera colors, sizes 30-38

Dallas, A. HARRIS • Seattle, BEST'S APPAREL • St. Louis, STIX, BAER & FULLER • New York, DE PINNA



GAY WHISPER

Herbert Sondheim's wizardry gives elegance to this delightful design . . . marries sheer, soft, Galey & Lord cotton to tiny tucks, to the graceful whirl of a lace trellis skirt.

Galey & Lord *fabrics from* **Burlington Mills**

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Laddie Northridge Hats, Ritter Bros. Fur, Coblentz Bag

size
is only
½ the
story
...it's the Young Viewpoint
touch
that
makes
the
difference

Fresh interpretation of rayon sheer crepe in two sparkling spring styles . . . left: a graceful array of taffeta appliqué enhances this becoming and new long-torso silhouette on a one-piece dress with a two-piece effect. Navy or black, sizes 12½Y* to 22½Y, about $45. Right: low pocket tabs on the jacket accentuate the longer look for this versatile costume trimmed with rhinestone-sprinkled white piqué. Navy or black, sizes 12½Y to 22½Y, about $50.

These and other
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Chicago, Marshall Field
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I. Magnin, *all stores*

*Y for YOUNG

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arthur jablow



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Now see LaVigna's
fine hand shaping
a wondrous wrapcoat,
its cardigan curve
of neckline focused on you.
EINIGER'S
purest cashmere,
about $140.
At finer stores, or
write LaVigna,
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a charming woman knows the secret of that **Radiant** *look!*

Elegant Americana—the subtly sophisticated afternoon frock!
Left: Beautifully draped and tucked rayon sheer
with a dash of snowy white. Black or navy.
Right: Slender dark shantung, here and there dotted in white.
Navy, charcoal, brown. Both 12½ to 24½ . . . about $40.
At leading stores everywhere, or write
RADIANT EXCLUSIVES, 525 SEVENTH AVENUE, NEW YORK 18
PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES.



HATS, LADDIE NORTHRIDGE

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Fashionable lines that form to the right directions . . .
slimmer, younger, subtly proportioned to you.



Your soft suit, a fine worsted crepe or tweed. Blue, rose-mauve, grey, natural, lilac. Your Paris-inspired coat in Cashlo, 10% cashmere, 90% wool. Coral, aqua, shell pink, cotillion blue, powder blue, grey, natural, contrasting trim. Sizes 10½ to 22½, Petite sizes 8 to 18. $60 each. At fine stores everywhere, or write SUPERIOR GARMENT CO., 512 Seventh Avenue, New York 18.

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dramatizes
the
peek-a-bow
pump

A timely translation from the French,
done for you by Valley in precious aniline calf
with lustre bow, or in the shine of black patent
with grosgrain bow, 17.95.
Lustre calf enriched by
mosaic snakeskin heel and bow 19.95.
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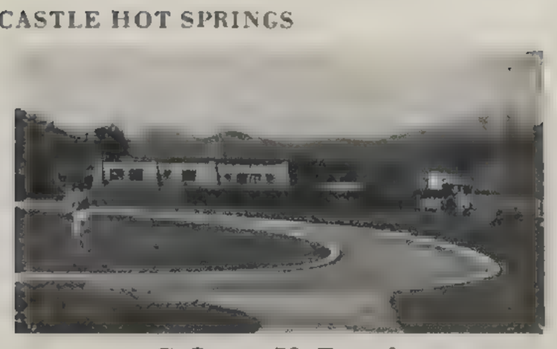
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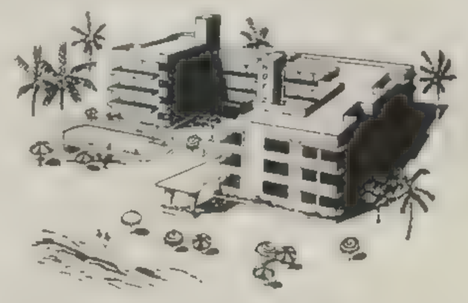
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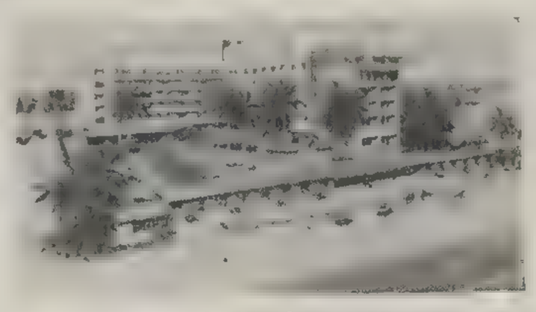
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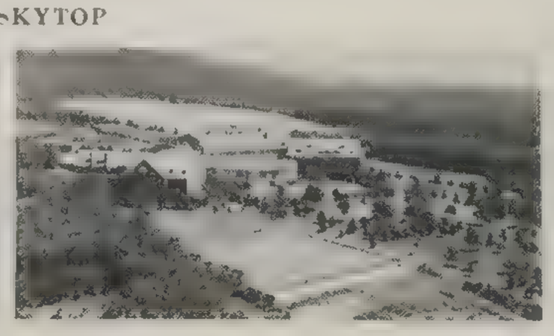
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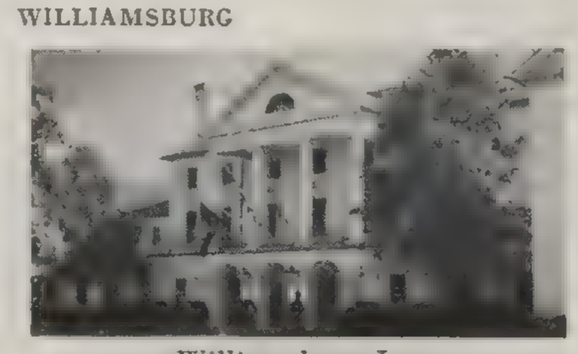


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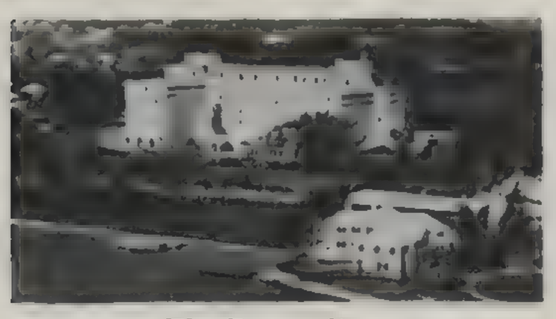
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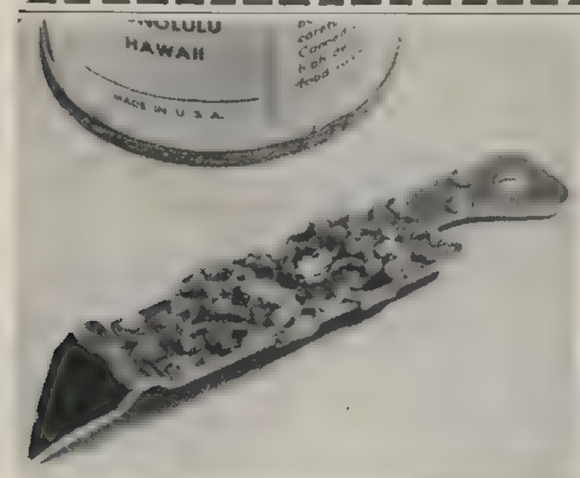
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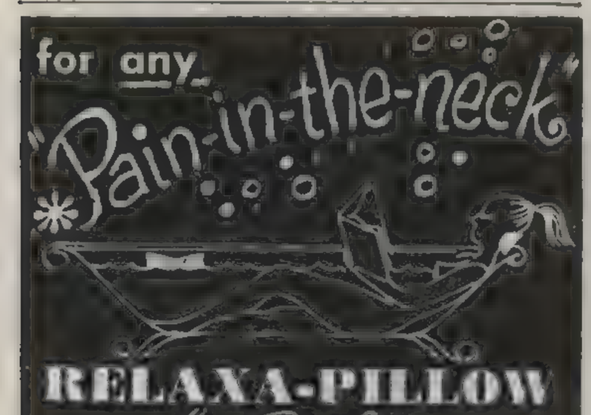
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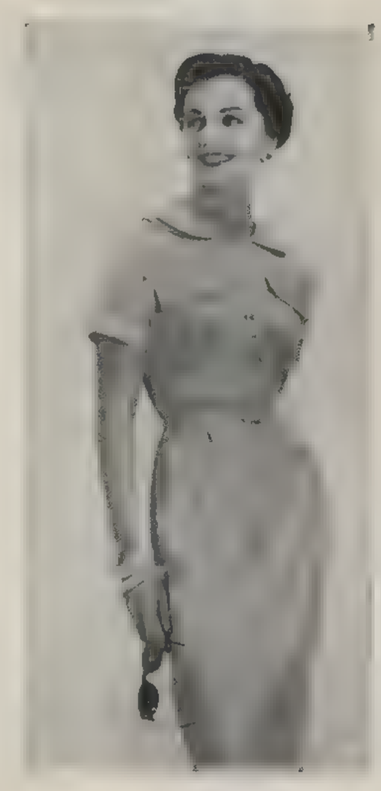
SHOP



Left: A lesson in addition—for this season's longer hair. The hair piece here has been added to the coiffure below. Beginning at the crown, it's skillfully blended to match one's own hair, precisely measured to the head. $64. At Joseph Fleischer Hair Pieces, 12 West 27th Street, New York 1, N. Y.



Left: A new line on the sun . . . slender sunglasses that make cheekbones seem narrower. They stand away from the face, don't emphasize rings under the eyes. $12. In pearly red, brown, blue, green: Or black, brown, royal blue. Imported from West Germany by Aitchison & Co., 655 Madison Ave., N. Y.



Left: Time and place—now, in the South; later, resorts across the country. The look—tailored: simply, classically, in linen. There's a double collar in a contrasting colour. Pink with raspberry; pale blue with white; purple with lilac. $25. Sizes 10 to 20. The Clothes Horse, 58 E. 58th St., New York, N. Y.

Left: Instant fashion pickup — exactly what's needed this time of year —just add this to your winter-going-in-to-Spring wardrobe: a faille bow hat; little streamers down the back. In black, navy blue, or cocoa with white polka dots. $5.95. From Elizabeth McCaffrey, Dept. V-2, Orange, New Jersey.



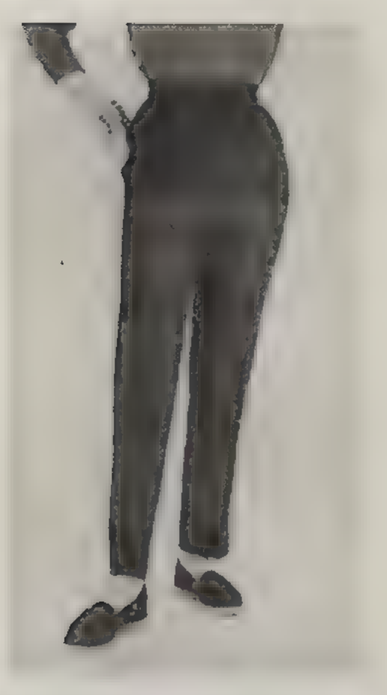
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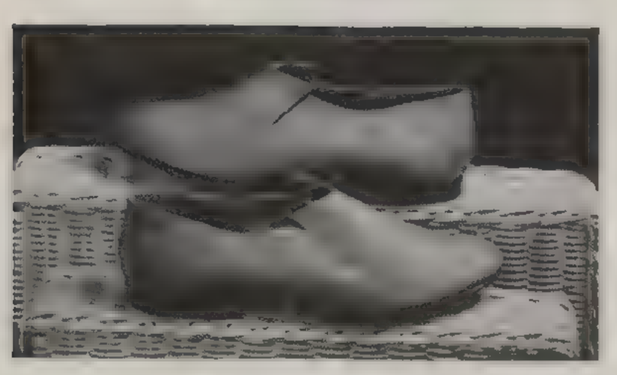
Left: The shirt that learned its cut from a man's shirt—that's a fine idea, we think, with adaptations like this. A long-sleeved, stiff-collared shirt, printed with copper and olive pepper grinders. It has its own copper cummerbund. The pair, $2.95. The Paris Shop, 509 Main St., New Rochelle, New York.

HOUND

. . . *Yankee Doodle dog*



Left: British woollen tartans —almost traditional now for U.S.A. sports clothes. Here: trousers that have single-seamed legs. The waistband closes neatly behind the placket as in trews. $32.50 plus postage. In a variety of fabrics, tartans. Shep Miller, Southampton, L. I., N. Y.



Left: Butterscotch-coloured soft-as-glove leather to make one of the season's softest little shoes. These are inspired by Italian sports shoes for American country week ends. Also in navy blue, red, and oyster white. $8.95. Selby Shoes Fifth Avenue, 417 5th Avenue, New York 18, N. Y.



Left: What's the news here? The fact that these Bermuda shorts have the straightest, narrowest lines we've seen, *and* a side closing, makes them better than ever for country living U.S.A. Charcoal-brown wool flannel. $18.95. Silk scarf $2.95. Bermuda Shop, 554 Madison Ave., New York 22, N. Y.



Left: Fine American custom: wearing imported British sports clothes. A sweater with shorts, slacks: a fine costume. Tartan mounted on a knitted frame. Royal Stewart with red or grey; Dress Stewart with charcoal or black. $12.95. Sizes 34 to 40. The Separate Shop, Sherwood Sq., Westport, Conn.



Left: Here: a 1955 costume that's a sweater and skirt (American for casual good looks). Navy-blue and white checked wool skirt; a cashmere sweater bound with checks and cut low in back. $59.95. Skirt, sizes 8 to 16; navy-blue sweater, 34 to 40. Pearl Lehrer, 1433 Broadway, Hewlett, L. I., N. Y.

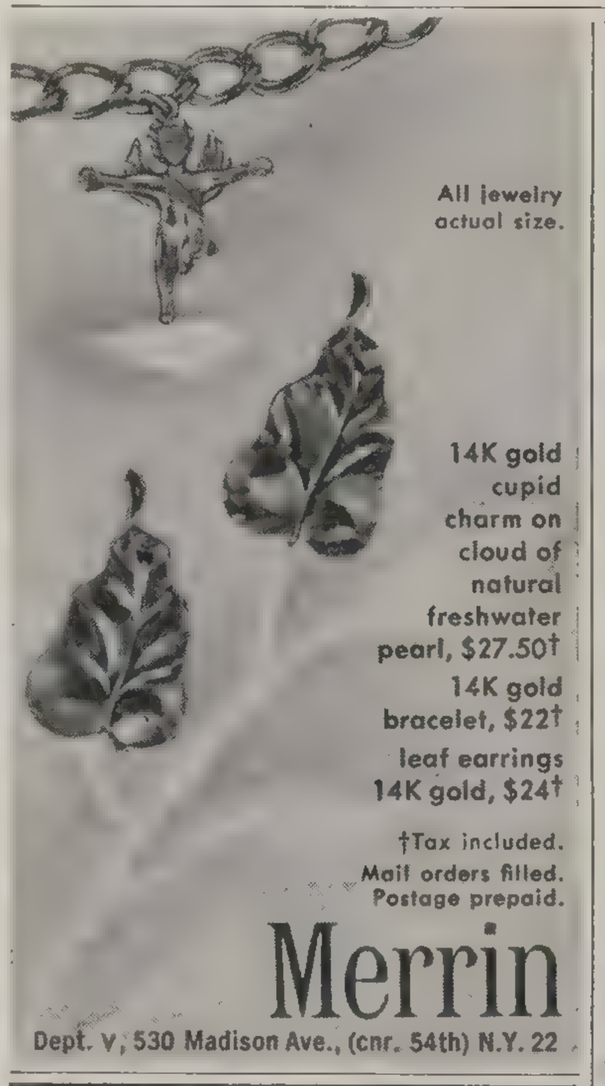


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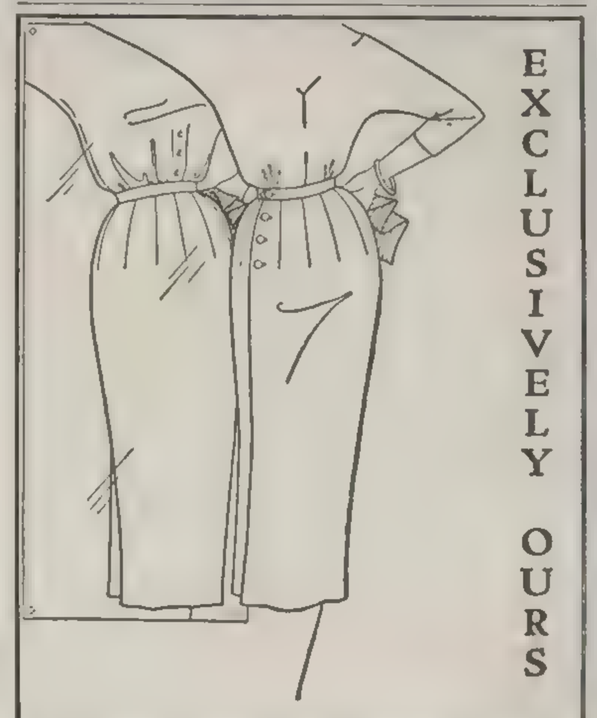
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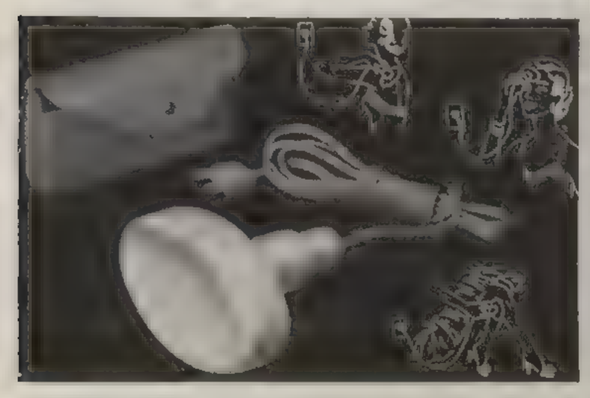
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SHOP



Left: Cultured pearls to order exactly as you wish them strung, from a shop that specializes in special orders for pearls. This graduated three-strand necklace ranges from off-white to palest green-blue in colour. $75 including federal tax. Regina Cultured Pearls, 27 East 54th St., N. Y.

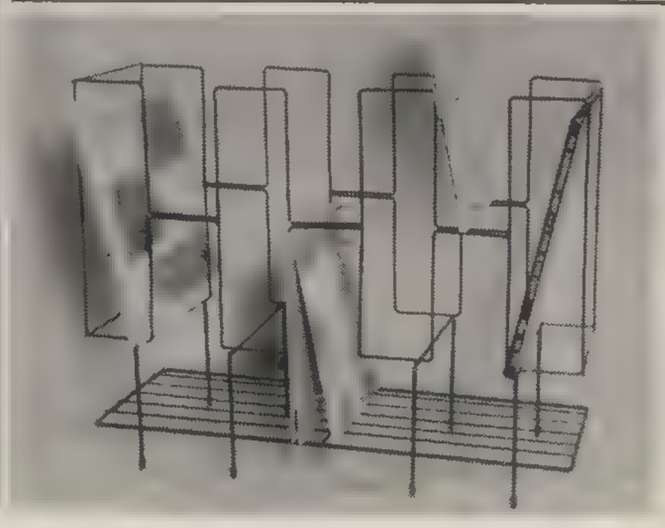


Left: The classic pattern of this little silver dish has proved its worth since 1712 when Paul de Lamerie designed it. Now reproduced by Tuttle, it proves its worth for mints, bonbons, or as an ash tray. 6" in diameter. $12.50 inc. tax. To order from Robert Ensko, 682 Lexington Ave., New York.



Left: Necklaces by the yard: a 54" rope of pale and dark stones with pseudo pearls to twine above one-colour costumes. The stones are in jewel colours: ruby, amethyst, topaz, sapphire, or emerald —pale and dark strung together. $7.95 including tax, postpaid. Aimee Lee, 545 5th Ave., N. Y. C.

Here's the thinking: if a woman cares enough about how she looks in a ball dress to choose special corsetry for that phase of her clothes-life—then, what on earth is she thinking of when it comes to bathing-suit life? So much can be done about her looks there: about the figure she cuts at the beach—this certainly seems worth some extra thought. Florence Hilbrun, foundation specialist, designs handsome bathing suits and beach costumes built on specially fitted foundations. She also builds foundations into bathing suits that are brought to her. At her salon: 14 West 58th St., New York 20.



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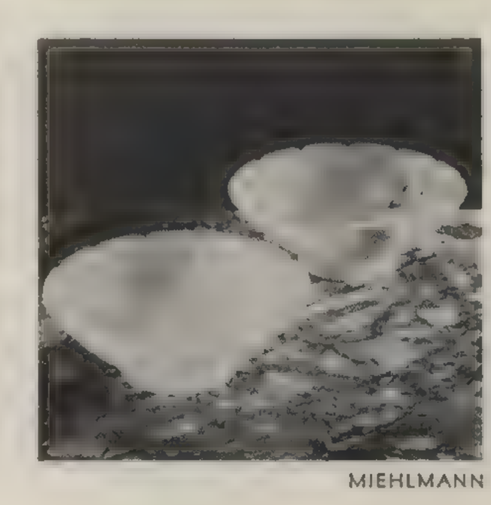
... *Yankee Doodle dog*



Right: In a sword's stroke—this blade that's a letter opener, desk knife, and paperweight in one. From Spain, it's a non-lethal 5" long. Really won't do for duels. The blade is steel, the handle inlaid with 24-K. gold. $6 inc. tax. From Devay Jewelers, 580 Fifth Avenue, New York 19, N. Y.

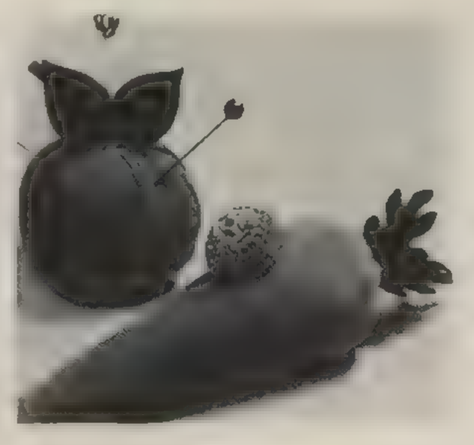


Right: Here, for the first time, grey pigskin. What better for a man to carry with a black flannel suit? This billfold has compartments for bills, a pad of paper and a pencil. It's still thin as a whistle. $11.75 including tax and monogramming. Johnston Jewelers, Waldorf-Astoria, New York.



MIEHLMANN

Right: From Italian quarries—these palest white alabaster bowls. (First quarry of many travellers in that country.) They have an open, flowering shape, deep enough to hold fruit, nuts, make fine ash trays. Each is $3.50; $6.50 the pair. Here's How, 590 Third Avenue, New York.



Right: Fat little pincushions—looking good enough to eat in the shapes and delicious colours of fruit and carrots. The carrot is $2.50; apple, peach, lemon, or plum, is $3. Velvet with felt leaves, in pink, blue, green, orange, lemon. Natalie Fielding, 550 Fifth Avenue, New York 19.

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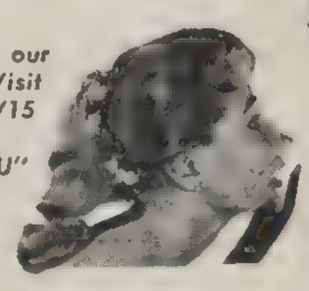
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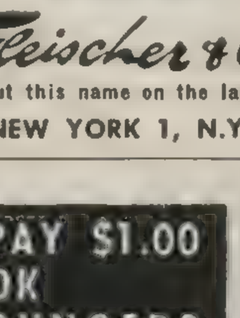
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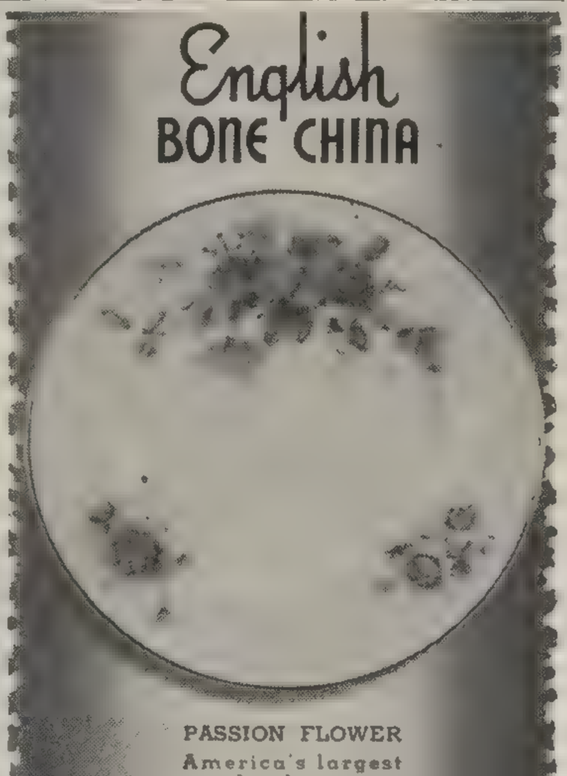
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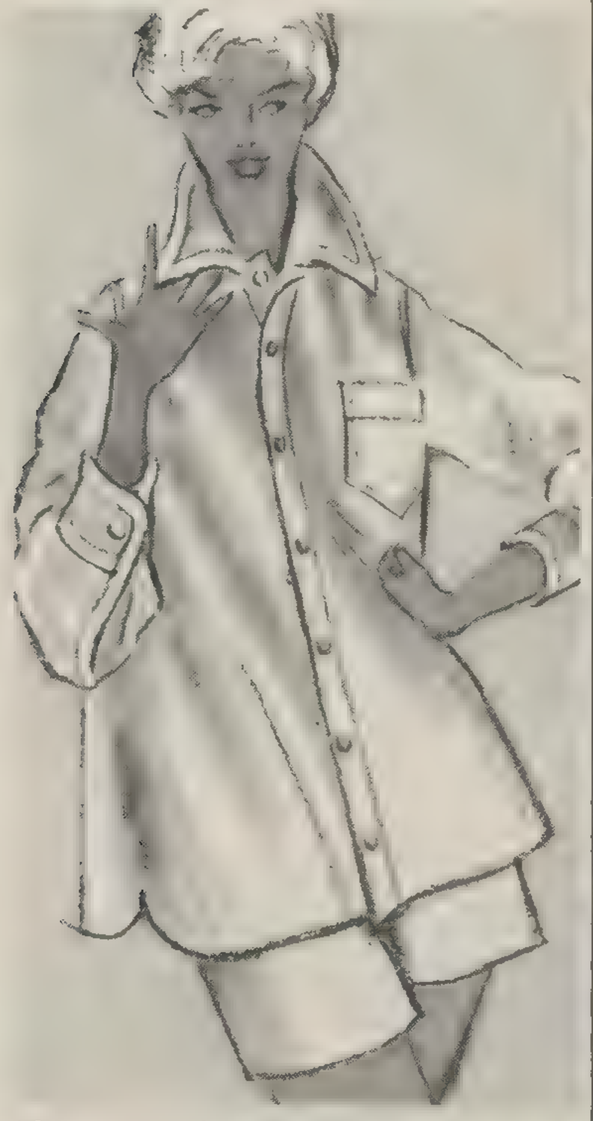
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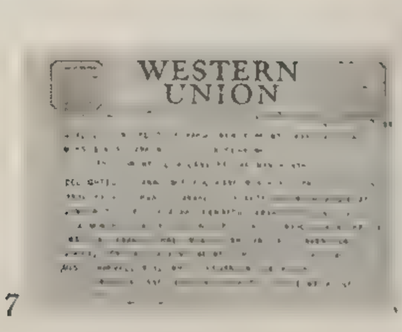
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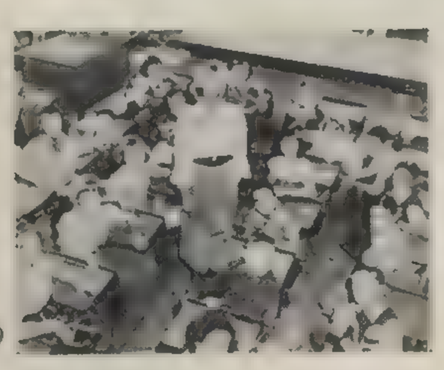
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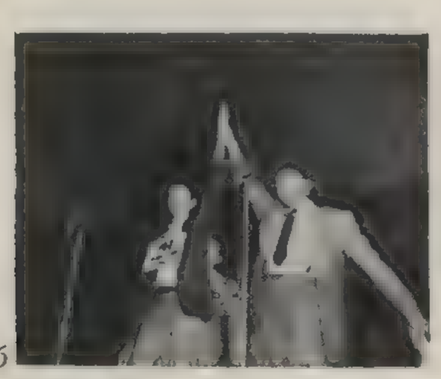
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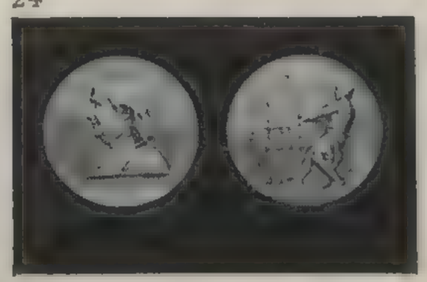


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Vogue's eye view of America: the prize country

Prizes for everybody: it's an old American custom. There are Oscars, Tonys, Michaels, Winnies; blue ribbons, gold medals, silver trophies; scrolls, certificates, seals of merit; awards of cash, of cars, of travel tickets; even prize jobs, like Vogue's own Prix de Paris. Excel at anything, and laurels follow, whether it's poems or plays you're best at, or baking pies, or designing diamonds—or just ringing up the most freckles on the IBM machine (latest wrinkle at freckle contests: now the judges are electronic brains). Why all the accolades? Any number of reasons; they may be incentives, emoluments, products of pride and affection—or of a wonderful sense of publicity. Maybe, as some say, they're a sign of a national success-complex. Or (another tired cynicism), a symbol of the naïveté of a young country. But we'd rather think this, that Americans like to believe that everyone rates the chance to demonstrate his special excellence—even if it's just being nine years old and the King of Freckles.

1. Miss America 1955.
2. Poetry Society of America medal.
3. "Michael" award; Academy of Radio and Television Arts and Sciences.
4. An RCA Victor Gold Record presentation.
5. State Mother of the Year Medal.
6. Silver Skates championship trophies; N. Y. Daily News.
7. Winner's wire, 1954 Vogue Prix de Paris.
8. Diamonds U.S.A. award.
9. "America's Prettiest Schoolteacher;" CBS Radio.
10. The Christopher Award.
11. Trophy-winners, 4-H Club of America.
12. Pillsbury Mills' 1954 Cook of the Year.
13. Scroll from the Academy of American Poets.
14. "Palmer Method" award, for handwriting.
15. The "Oscar"—accolade of the Academy of Motion Picture Arts and Sciences.
16. 1954 winner; Scripps-Howard's National Spelling Bee.
17. The "Tony"—award of the American Theatre Wing.
18. 1954 King and Queen of Freckles; Children's Aid Society.
19. Golden Gloves, N. Y. Daily News *award.*
20. Down Beat *magazine's annual Poll Award.*
21. Gold medal of the American Rose Society.
22. Museum of Modern Art's Good Design award.
23. The "Winnie"—Coty American Fashion Critics' Award.
24. A Pulitzer Prize medal.
25. Crew of the U.S.S. Bennington *and "The Girl We Would Most Like to Have in Every Port."*

Photo credits, page 194.

American cut—
a success story

You see one example of an American cut on the facing page. And one look will tell you that it's a success story. It's the Winston diamond: flawless, a top blue-white, 62.05 softly-blazing carats with a history of courage and conviction in its shaping. It is the third stone of great size and calibre to be cut in America. In 1936, Harry Winston risked the 726-carat Jonker diamond, and the nation quivered to daily newspaper reports on doubts, disagreements, and indecisions. (P.S. It was a success—as was the Vargas, which he cut in 1941.) The Winston diamond, photographed at the right six times its life size, was, in the raw, only 154.50 carats, but of such potential perfection—or so Harry Winston believed—that he tossed away 92.50 carats to prove its heart. It was a great gamble, throwing everything into a conviction-of-perfection. And it was a good gamble, for its heart was a very Galahad of purity and perfectness, and the Winston diamond now ranks with the great Amsterdam and Antwerp cuttings: the Star of India, the Cullinan, Excelsior, Jubilee, the Victoria, the Star of the East.

Most Americans by nature love a success story, and respect the kind of courage that makes a man risk everything on a conviction. And most American women wear some of this kind of courage on their backs—whether they know it or not. Every year (often four times a year), American designers gamble on their new collections. Many clothes-manufacturers make as many as one hundred and fifty individual one-of-a-kind models for their collections. Each original working model, by the time it's ready to be shown, might cost from five hundred dollars on up; of the one hundred and fifty models, perhaps half will be discarded after the showing; of the remaining half, perhaps six will turn out to be "runners," shining successes. Sometimes someone loses his shirt. Sometimes a shoestring, woven of talent and a bank loan, turns into a solid gold cable. However it goes, there are the quiet steady winners, the daring plungers, the erratic, creative pacesetters, cutting season after season with flair, delight—and conviction.

Some of America's "wholesale houses" cut dresses individually, work from the precision of hand-drawn threads, mould each dress to a sized form, finish fastidiously, carry on like Guardees about a buttonhole . . . but what has made the enviable and extraordinary success of American ready-to-wear are the great steel knives that *can* cut one hundred, two hundred dresses at a clip. And while the individual cut may have the greatest beauty and fashion, it is the high standard of the mass-cut, inexpensive clothes that astonishes Europeans, and accounts for a sweep of smartness 3,000 miles wide. This is the American cut—at its most available.

HERBERT MATTER





The next successes in American fashion: how they look in a full-length mirror

It's clear already what the 1955 American fashion will be: the spring collections reports are in, and you'll find Vogue findings in this issue. But a fashion is only the beginning of a fashion-success, and that's the point we'd like to stress particularly here, here and in the space of the next ten pages—what happens between clothes hanger and full-length mirror to turn a woman with a smart dress into a smartly-dressed woman. Because when that does happen, *that's* fashion-success.

This art (this technique?) of giving an impersonal bit of fabric, thread, and buttons a great sense of personal style is an attribute of elegance everywhere; but here in America it's almost a matter of personality-preservation. Our fashions very democratically follow no caste system. A one-of-a-kind dress may, in the space of a few months, be seen in thousands of nice-priced versions; it's up to every wearer to initial her own. Designers, it's true, work little miracles at turning out clothes with a personally-planned look. 1955 fashion, for instance, is full of costumes: dresses that come with planned-for-them coats, and suits with blouses that suit them perfectly. But fashion-success doesn't stop at the hemline or the collar—hat, shoe, glove, bag, all contribute to it. How much hat? Which shoe? Which bag? Where jewellery? What glove? Coming up here, eleven 1955 fashions that are complete successes seen in a full-length mirror. Study them carefully—but not with carbon copies in mind. Your next fashion success may be the one that you create yourself.

The monochrome costume

Facing page: Complete fashion success (from the hat-crown down)—the pale new monochrome costume with polka dots and wearing a full complement of pale accessories. Silk shantung dress—two-piece, the top a lightly fitted version of the new overblouse—and the coat of linen-and-mohair tweed, both by Adele Simpson; about $225. Bonwit Teller; Hutzler's; D. H. Holmes; I. Magnin. Chiffon-wrapped straw hat: Hattie Carnegie; I. Magnin. The calfskin opera pumps: De Liso Debs. Archer stockings in "Twinkle Beige."

HORST



Complete success: the spice-coloured costume

Next fashion with an assured future (Vogue thinks that women everywhere will relish this warm, bright new look for town): the costume correlating several spice colours—cinnamon, nutmeg, ginger, pepper, clove, and mace. Here, two ways to go about it—a suit costume and a coat costume, shown in a full-length mirror and in harmony from head to toe.

Facing page: New look for the jersey suit for 1955—bright spice colours, with (not black, notice) accessories in subtle shades. Thrice-coloured, spice-coloured suit of Jasco worsted jersey knitted with an ottoman rib, the blouse and lining both of the same kumquat-coloured silk; about $110. By Claire McCardell, at Lord & Taylor; Wanamaker's; Dayton's; Neiman-Marcus. Pale curry-beige straw hat: Emme. Gold-and-diamond jewels: Cartier. Calfskin pumps in a chutney shade, striped with black: Delman. The stockings, a blending beige—"Honey," by Berkshire. "First Robin" lipstick: Lenthéric.

This page: New look for the coat costume for 1955—subtle allspice colours, accented with a new daring: a pepper-red handbag, shoes, bright mustard gloves. Tie-silk Paisley dress coated with raw silk; about $245. The Vera Maxwell costume, the bag by Greta: at Saks Fifth Avenue. Costume, also at Frost Bros. Gloves by Kislav, at Best's. The pale straw cornet-coif: John Frederics. Red calfskin sandals, by Newton Elkin. Sandalfoot stockings in a blending beige—"Coffee Frost" by NoMend. Lipstick: "Pomegranate" by Harriet Hubbard Ayer.

PHOTOGRAPHS: RAWLINGS

FURNITURE: PAUL MCCOBB





Complete success:

the new blade cut

This, too, is certain 1955 fashion: the line that looks cut with a keen-edged scissors, pared down to a sharp simplicity, clipped clean of detail. It has a tailored dash that looks new for town for spring; that looks 100% fashion-perfect when it's turned out as you see it here—worn with carefully underplayed accessories: the simple, handsome belongings that are apt to have a permanent place in a smart woman's wardrobe. *Facing page:* New look for the 1955 spring coat—the redingote, revived this year with a long-bodied, blade-slim line. The belongings that make it a complete success here: immaculate silk scarf, pigskin bag, kidskin gloves, good gold jewels, and (because it's shown dressed for the resorts) spectator pumps. British woollen doeskin coat by Traina-Norell, at Henri Bendel; Woolf Brothers; I. Magnin. The jewels, from Verdura. Handbag and dog leash (the dog's out for a run in this picture): Mark Cross. Shoes, pale "Valencia" stockings: Henri Bendel. *This page:* New look for the grey spring suit—so slim, so swept-clean, this one, that it has the look of a tailored dress. The long-bodied jacket has a bateau neckline, a neat tab in lieu of lapels—and that's all there is to it, except a blade-slim skirt. For complete fashion-success: a white side-draped toque, a black handbag, white pigskin gloves, and (if it looks like a spring shower) a white blade umbrella. Suit by Monte-Sano & Pruzan, in Wyner worsted jersey; about $155. At Bergdorf Goodman; Hutzler's; I. Magnin. Uncle Sam umbrella. Chanda hat. Alexette Bacmo gloves: also Bergdorf's.

HORST





Complete success: the coat-cut jacket

Due to reach its fashion-peak in 1955: the new longer-than-in-a-long-time jacket. It gives the suit, the costume dress, a completely different set of proportions—a long-bodied line that will be (rightly) to many an American woman's liking. Here, in a full-length mirror, a long-jacketed suit, dress, both in fashion above the neckline and below the hemline, too.

Facing page: New jacket for the 1955 jacketed dress—a short-cut coat, with pockets set high for a long, graceful line. A Branell costume, of grey M. & W. Thomas cotton, with a grey and white silk polka-dot lining, tie. About $135. Other coordinators: a black straw hat with a white velvet rim; short white kidskin gloves; white calfskin bag; black calfskin pumps. Costume, gloves by Superb, Evans bag: all, at Best's. Costume, also Famous-Barr; Frost Bros. The hat: Emme. De Liso Debs shoes. Gotham Gold Stripe stockings in "Cheesecake" beige.

This page: The navy-blue spring suit with an entirely new look—a jacket that's just two feet short of being a coat. It's dressed to fashion-perfection here for days in town, with a white crochet turban (and crochet with this much chic is news!), navy-blue alligator bag, pumps. Suit by Ben Zuckerman, with a blue and white silk blouse; about $285. Bonwit Teller; Hudson's; Neiman-Marcus; I. Magnin. Hat: Mr. John. Delman shoes, with stockings in a beige beautifully apropos for navy blue: "Nudewear" by Cannon.

HORST





Complete success: the flared fit

Fit like this, followed by flare like this: a silhouette that's set for great success in 1955. There's a very American reason why: it makes for a smart change of pace from the new loose-cut jackets, the new blade-slim lines, makes for variety, and that's one of the new secrets of a lively fashion-life here—having more than one string to one's bow. Shown, a suit and dress with the new fit and flare, as they'd look in a full-length mirror—in fashion from the hat-crown down. *Facing page:* New fit for the fitted-on-top 1955 dress—fit as far as the hipbone, where all the fullness gathers. A young, very simple, very sure look for spring days in town, this, assisted here by Samuel Winston in black wool chiffon with a gilet of heavy white linen; about $135. At Henri Bendel; Hudson's; J. W. Robinson. *This page:* New look for the short-jacket suit—short only in the sense that it's not as long as many of the new long jackets (and, therefore, makes a nice change of pace from them). Grey tapestry worsted, fitted from the double collar to the scalloped edge, the skirt flaring gently in panel pleats. By Ben Zuckerman, about $225. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. For head-to-toe smartness: gilt Bobley jewellery, and Wear-Right gloves (also at Saks Fifth); a printed red faille cap from Sally Victor; black De Liso Debs pumps; stockings in a pink-tinged beige—"Pink Sand" by Mary Grey.

HORST





Complete success: the dinner-coated dress

1955 will be its year (it's been building up to this for quite a while): the dress that comes dressed to go out for the evening, complete with a coat of its own. Why success is predicted: more and more American women are finding that the complete costume, with its individually planned look, is one very good way to put personality in a wardrobe; and there's this fact, too—the dinner-coated dress was never newer-looking, smarter, than it is this year. See here the complete picture—in fashion from head to toe. *Facing page:* New look for the dinner-and-theatre dress—navy-blue silk taffeta (stiff tonic for all the sheaths on the scene); a long-bodied bodice; a high-strapped décolletage; and a coat that opens to a blaze of cerulean blue. By Nettie Rosenstein. Completing it, simple but very *au courant* accessories: a chatelaine necklace; a navy-blue straw cap coiffed with lace flowers; navy-blue satin sandals. The costume: Bonwit Teller; Dayton's; Montaldo's. Eisenberg rhinestones, at Tailored Woman. Sally Victor hat. Laird Schober sandals, worn with seamless sandalfoot stockings—"Nude" beige by Hanes. *This page:* The newest look going to cocktails and on for dinner this year—a black wool voile stitch-pleated sheath wearing its own dinner jacket, black and white striped silk twill, cut long, the collar and pockets smartly jutted, the waist snapped in with black patent leather. By Trigère in wool voile with a taffeta necktie. Completing the head-to-toe picture: pleated black satin sandals, rhinestone pinpoints. The costume and Eisenberg jewellery, at Bergdorf Goodman. Costume, also at Nan Duskin; Neiman-Marcus. Evins sandals at I. Miller; "Highlight" Van Raalte sandalfoot stockings.

HORST



THE PRIVATE PATRIOTS

On November 11, 1954, forty-eight thousand new Americans took the oath of allegiance, en masse. There were ceremonies, something like the one shown opposite, in seventeen United States cities and in Hawaii—almost fifty thousand new citizens, the last backlog of those waiting to be naturalized, taking the oath together. In that oath, each man and woman said, "I will bear true faith and allegiance: I take this obligation freely . . . so help me God." The country to which they swore allegiance has been compared, in its passionate insistence on personal liberty, to the early Greek city states, the states which lost their freedoms only after they had lost their standards, their sense of right and wrong.

But America was made by men who chose to live by their standards or to die. "Give me liberty or give me death" was no idle campaign oratory. Patrick Henry meant exactly that. And George Washington had already backed with his life the purpose to "raise here a standard to which the wise and honest might repair." That standard was our measuring stick in the years of America's youth. The great men were not ashamed to build, not afraid to risk their all, on the simple principle that what is right is right, and that they could recognize it. And the pursuit of the noble idea, the belief in the desirability of honour and probity, the acceptance of these as definable, recognizable standards were as solid a part of the American foundation as were the hunger for land, the stifling need for the keen air of freedom. There were then no Pilates who asked, " 'What is truth?' and did not stay for an answer." These men knew. They knew enough of the truth of freedom and of the qualities it demands to value them above all, even above life itself.

We come to today: the young mind asks: How can I know what the real standards are? In his disturbing new book *Age of Conformity*, Alan Valentine answers, "Modern free man can depend on ethical values as a working code. The ethical verdicts of the centuries have rarely been reversed." Which is a manner of saying that there is really no system of ethics that makes expediency a virtue, or that places personal interest above honour, truth, and loyalty. No code of behaviour makes admirable the debauching of public morals for private gain. But as long as hypocrisy is the tribute vice pays to virtue there is hope, even for the hypocrite, for a standard is recognized, even though not observed. It is the standardless, those who have lost the sense of right and wrong, who are the country's real betrayers.

The only real standard is the best that you know. There is always a best, and a way of knowing when one has found it. And the finding and fixing of one's own best is an act of love, and of gratitude to one's country.

"Having a decent regard to the opinions of mankind" will temper the individual's public manners at least. To admire the quality of dignity makes us less likely to commit indignities, or, indeed, to receive them. The admiration of the wise is a kind of wisdom in itself; and the greatest of all kindnesses, the respect for the sanctity of the individual, is both a form of self-protection and a public service.

For America is not a one hundred and sixty-million-mass; it is one hundred and sixty million individuals, each one "unique, unrepeatable." And one by one, their standards, the things each one admires and believes—these determine the quality, the character, the life of America.

Perhaps we are relearning that there *is* a necessity deeper even than the hunger for happiness; it is the need for a standard to which we can repair, something by which to measure our only real goods.

NEW CITIZENS, 8,500 of them, full of the quiet satisfaction of a goal achieved, photographed by Robert Frank at New York's Polo Grounds during the mass swearing in, November 11, 1954.



ROBERT FRANK

THE UNIQUE PHILLIPS COLLECTION

In Washington a place for enjoyment and relaxation, the first modern art museum, its earliest modern a fifteenth-century Giorgione . . . by Allene Talmey

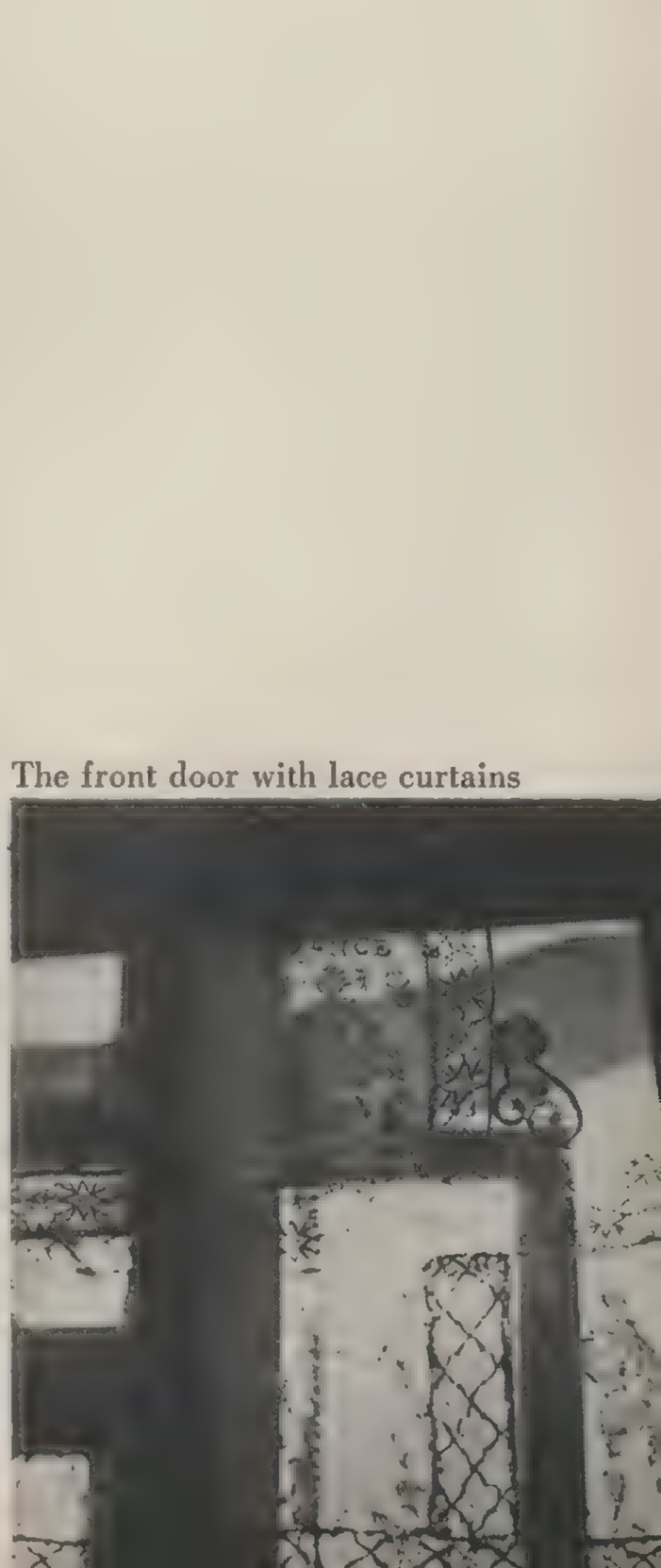
In Washington the Duncan Phillips Collection is a collection formed by one man, open to the public in a red-brick house where visitors wander around just for enjoyment and occasionally in bewilderment. For nothing there is for education; even the name plate on a Rouault in the dining room is at the eye level of a young giraffe. Unique, this first modern art museum had its first visitors in 1920, nine years before New York's Museum of Modern Art began modestly in a few rooms in the Heckscher Building.

At the Phillips, the criterion desired by Mr. and Mrs. Duncan Phillips is the enchantment of art, the discovery of paintings, the kinship of paintings, the soft, seeping pleasure of looking without guards, without the nudge of scholarly identification. Guests may sit down in the hazy pale-green drawing room with old fruitwood tables, the light masked by green damask draperies, ball-fringed. Everything in that one room seems made of light, the pale Degas, the wintry Sisley, the small beige-grey background for roses and violets by Marjorie Phillips, the 1905 Picasso, faded like a dim Whistler, the green of Cézanne's "Mte. Ste.-Victoire" dominating the room. The only brilliance comes from Bonnard's dazzling woman in a crimson-striped sweater.

This four-storied house, leisurely and unemphasized, has its own special magic. It has its own old-fashioned showmanship. It gives the impression that the family has gone off for the day, leaving the door unlocked. Actually, at the heavy oak door, there is a friendly man, once the family butler, who likes to take down art books in shorthand and then read back his pothooks. Through the year he welcomes about 30,000 guests. He is used to watching them stop, startled when they see, past the dining room and the shadowy music room, a wall a block away with a spotlighted El Greco, the anguished face of St. Peter Repentant. Just as the drawing room is light, the library seems dark, although its walls are a clear delicate green. Its effect comes from the device of having the only lights those overhead, ugly arm lights attached to the tops of the small paintings. The small paintings, however, are usually three Corots, an Ingres nude, cool as spring water, four extraordinary Daumiers, and in a corner, a twelfth-century limestone head. But the flash of the room hangs over the green marble

Opposite: Painted especially for Vogue by the notable American realist, Walter Murch—the 1837 house for the Phillips Collection to which 30,000 visitors come each year.

The front door with lace curtains



fireplace. There is Manet's 1860 "Ballet Espagnol," with the troupe footlighted in the painting, and brilliantly lighted from below at the Phillips. (Manet, who painted it before he had ever been to Spain, designed the painting's choreography in an arabesque with the paint as sensuous as though the costumed women were nudes.)

People do not "do" the Phillips. It is a place for those who are willing to relax and let paintings take over. (It is even better if the visitors know something about art.) In one small room, the former sewing room, a dozen rich Klees glow like small lighted windows. In an ex-bedroom hang eight Braques, the eighth a 1952 painting called "The Philodendron." It takes more than one visit to see all of that painting, which at first glance seems to be mainly a citrous-yellow iron chair against an orange table, within the dark background, an enormous plant. But the painting is a miracle of rightness, every patch of colour fitting like a jigsaw puzzle, immovable, immutable. There is much more in the painting than the sharp chair and the table and the leafy plant; there are the scale whites, the half-dozen browns, the red-browns, the dozen or more blues, the three dozen greens. Duncan Phillips returns to it innumerable times, seeing more. He hopes his guests do.

If visitors are lucky they may see either or both the Phillips' in the rooms. Mrs. Phillips, the Associate Director of the Collection, is an artist, with a restrained charm, a tweedy woman with an effortless smile, and a reservoir of quiet within her. Her husband, the Collection's director and buyer, a man with no trustees to fight his will or his taste, often stops to speak to his guests without ever introducing himself. Few realize that the tall, almost translucent man, white-haired and white-moustached, who darts with the nervous transitions of a humming bird through the rooms is Duncan Phillips. (His face, distinguished and distinctive, looks as though it had been scraped down by Giacometti for one of his emaciated figures.) Phillips, now sixty-eight years old, usually wears a grey suit, a small dark bow tie and he speaks as neatly as that tie—clearly, with pleasure, erudition, wit, a touch of malice, and a sudden large smile.

Through the years Duncan Phillips has bought, essentially for his own enjoyment and for the express purpose of encouraging living artists, about fifteen hundred paintings, along with some sculpture and drawings and prints. Those paintings are of many clashing schools, but they all keep to a standard. He believes in the artist and in the spectator. Phillips changes the paintings around, paying little attention to centuries. Quality goes with quality. Oddly enough, however, for a man who owns one of the greatest private collections in the country, and who bought contemporary painters when they were either ignored or little known by many collectors eager for even a fake Titian, Duncan Phillips in his own words "was a little retarded about modern." *(Continued on page 205)*



NAOMI SAVAGE



MR. AND MRS. DUNCAN PHILLIPS BESIDE A BRAQUE

For thirty-odd years Mr. and Mrs. Phillips have felt the full enchantment of art, stand here beside one of their enchanters, Braque's "Philodendron."



WILLIAM KLEIN

Guy Bolton, American playwright; after forty years of hits, two new ones

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The new Congress with its scaffolding showing as it builds committee power.... Christel Goltz in *Salome*, singing magnificently but tearing into the rôle like one of those wolves who follow the Russian droshkies.... The pleasure of the mystery play, *Witness for the Prosecution*, with the brilliant Francis L. Sullivan as barrister for the defense, looking like a Hogarth.... The new party game, "Blockhead," a kind of cubistic Scrabble.

PEOPLE ARE TALKING ABOUT.... The new English movie, *The Belles of St. Trinian's*, peopled by black-stockinged schoolgirls whose corseted and jewelled headmistress, played delectably by Alastair Sim, believes wisely "when our girls leave here, it is the merciless world that must be prepared."... The sense of the NBC-TV program, "Princeton '55," in which members of the Princeton faculty talk and demonstrate their subjects, proving again that good teachers are often good entertainers.

PEOPLE ARE TALKING ABOUT.... The London hit, Terence Rattigan's two plays on one bill, *Separate Tables*, with Margaret Leighton doing one of those complicated but fascinating dual rôles.... An insane little gadget, "the butterfly ballet," which is actually a music box, and has dithering yellow butterflies spinning uncertainly above fake blossoms in a flowerpot.... Nathan Milstein who, after twenty-five years of concert playing, shows fresh wisdom and subtleties, marking him as one of the greatest living violinists.... *People of Plenty*, by David M. Potter, who has analyzed effectively the effect of abundance on the American character and in the process decided on the curious phrase "consumer personality."

PEOPLE ARE TALKING ABOUT.... The mambo, now breaking into double mambos, triple mambos, and the cha cha cha or penguin dance, all more fevered than the tango, less mental than word games. On Broadway the mambo barely hit its stride until Maxwell Hyman bought the Palladium where only the mambo is danced; there from a basic box-step, genteel as Irene Castle, the dancing slaps into a syncopated wallop of shuffles, breaks, and bounces—"the choo choo chase," "the shine," and "triples with ripples." (When the Palladium closes, Hyman heads east to El Morocco or the Versailles where the mambo in more "sophisticated footwork" prevails, but still the mambo, a fact which once led him to say, "For any age, the mambo is good, it's relaxing.")

GUY BOLTON (opposite), in shirt sleeves and his favourite yellow galluses. Now after forty years of writing hits, this American playwright has two running successes: on Broadway, *Anastasia*, which he adapted from a French play by Marcelle Maurette; in Paris, *The Adorable Julia*. *Anastasia* started as a TV show for the British Broadcasting Corporation; Sir Laurence Olivier produced it for the London stage, where it had a good run last season. A talky play, rich with caddish swindlers and royal Romanoff gossip, *Anastasia* also has the magical virtue of a second act that closes tight the usual gap between audience and stars. Even Guy Bolton, sitting unrecognized in the centre of the tenth row on the opening night, applauded the shiningly beautiful performances of Viveca Lindfors and Eugénie Léontovich. (He did not laugh at his own jokes.) A wry-witted man with a gift for the changing times, Bolton has had a hand in writing eighty-some shows, among them such smashers as *Very Good Eddie*, *Sally*, *Oh, Kay!*, *Lady Be Good*, and *Anything Goes* (one of fourteen done with P. G. Wodehouse). Set in Berlin in 1926, *Anastasia* pivots tantalizingly on the question of the youngest Romanoff princess: did she escape the Bolsheviks? Bolton privately thinks she did, but, in the play, leaves room for speculation. Now seventy, he talks still in the pat, brittle prose of his 'Twenties comedies, kneading in plummy literary anecdotes. A firm admirer of Henry James—whom he considers the first of the writers who "really go down into the various levels of the soul"—he has based a new play, to be produced this spring, on the most Jamesian novel of all, *The Wings of the Dove*. Before that, this thoroughly literate man will turn his hand again to a musical with the unliterary, if not unforgiveable, title *Ankles Aweigh*.

PEOPLE ARE TALKING ABOUT... *continued*

PEOPLE ARE TALKING ABOUT... The phrase, "idiot track," for TV's boisterous dubbed-in audience laughter.... The two Paris hits, Chekhov's *Cherry Orchard,* with Jean-Louis Barrault and Madeleine Renaud, which people enjoy in spite of the feeling that they may well be watching their own future; and *Les Cyclones,* a melodrama about jet planes and their air-happy pilots above the sound barrier.... The sudden crush on paddle tennis in Connecticut.

PEOPLE ARE TALKING ABOUT... The completely Porterish lyrics of "All of You," from the Cole Porter show, *Silk Stockings*.... The magnificent Matisses from the Baltimore Museum's Cone Collection, now at Knoedler's (see March 1 Vogue for eighteen paintings from the collection, 1895 to 1948).... *The Rainmaker,* a thoroughly embarrassing play about a farmer's daughter in a drought, a dehydration that affects script, actors, and direction, but which has almost no effect on the star, Geraldine Page, who goes through her same fidgety, juicy act.... The rise of the Captain Queeg joke on radio and TV where a rather simple line like "How are you fixed for strawberries?" causes whoops of joy.

PEOPLE ARE TALKING ABOUT... The overblown blast of *There's No Business Like Show Business,* with Ethel Merman in her own wonderful way giving more than she's given before—and she's never been a girl who saved herself—and Johnnie Ray, appallingly explaining his vocation as a priest, "I don't know, Mom—it's inside me," as though he were a watermelon with seeds.... *Julietta,* Louise de Vilmorin's novel (apparently written from a hothouse overlooking a movie lot), in which the quadrille of the character choreography is hardly ever boring, often witty, but never up to the shine of her earlier book, *Madame de*.... The increasing spurt towards Japanese movies, houses, gardens, dances, books, and prints, all too Japanesque.

PEOPLE ARE TALKING ABOUT... The deadpan autobiography, *Fragebogen,* by Ernst von Salomon who has written an arrogant, apparently truthful and therefore more frightening story of his life, including his part in the political assassination of Walther Rathenau in 1922. ... Skiing at Sestriere in the Italian Alps.... Walter Gieseking playing again in this country, his famous touch on the keys more remarkable than ever, his Angel records superb.... The present pitch on finger painting that one conscientious father told another, "When they bring you a finger painting, you're not *supposed* to say, 'What is it?'—you're supposed to say, 'Tell me about it.' "

GIAN-CARLO MENOTTI (opposite), in *The Saint of Bleecker Street,* his full-length opera, has given New York its most talked-of production. The pro-Menottis call it the greatest modern opera; the antis point out its Puccini chord. Almost everyone agrees that it shows his mature genius for the theatre. After years in the United States, Menotti, thin, skeptical, high-tempered with nerve ends close to the surface, controlled by an almost visible charm, has remained indelibly Italian and at the same time, an American phenomenon. He is the only contemporary composer whose operas are almost always in performance somewhere—*The Medium, The Consul, Amahl and the Night Visitors.* His enormous talent lies primarily in his projection of sound to rouse, to play on human feelings, for in the best sense he is a demagogue in music. In *The Saint,* that demagoguery has complete sway through a series of interlocking musical conflicts, all underlined, since Menotti is not only the composer but his own librettist, his own director. For the basis of his story of a girl who, after visions of the crucifixion, suffered the agony of bleeding wounds on her palms, Menotti studied the life of Theresa Neumann, who lives a saintly life in Germany, has been examined by doctors and ecclesiastic authorities to document her stigmata. Although Menotti has put in some worn trappings—processions, a village idiot, violent stupidity, slightly suppressed sexuality—he also shows for the first time on the stage, with rolling liturgical music, the sacred Catholic rite of the clothing ceremony when a girl, dressed as a bride, takes the veil as a nun. When the curtain descends on *The Saint of Bleecker Street,* Menotti has given his audience a melodrama of New York, gaudy at times in vermilion and chipped gold, but always fresh to the eye, exciting to the emotions.



Gian-Carlo Menotti, composer, librettist, and director of the extraordinary *The Saint of Bleecker Street*, drawn specially for Vogue by René Bouché.





Americans in fashion:

how they dress for where they're going

What they're wearing: new fashions with their destinations clearly marked. How they're going: by car—with luck a 1955 car. Here: new cars and new combinations of the 1955 fashion for fur-on-fur. *Above:* Heading for at *least* a cocktail party, maybe a little dinner, wearing a warm piece of news: a Great Lakes ranch mink stole, the collar, Emba Royal Pastel mink. Satin snood: Sally Victor. *Below:* One of the smartest, littlest town coats: Emba Topaz mutation mink cardigan, banded with dark Great Lakes ranch mink. *Opposite:* Stepping out of a 1955 Chrysler Imperial into Manhattan House—for luncheon, cocktails (or just bringing home loot), she wears a coat of Southwest African Persian lamb swept with Norwegian blue fox. Beret: Miriam Lewis. Gloves, both pages: Wear-Right. All the furs: by (and at) Revillon; Nan Duskin; I. Magnin.



KAREN RADKAI

VOGUE, FEBRUARY 1, 1955

Americans—dressing for where they're going



KAREN RADKAI

Above: A suit that arrives anywhere looking as fresh as if you'd put it on *after* you got there. Three smart items that total a wonderful look: square-necked overblouse, straight skirt (each of these good on its own), and a cardigan piped in sapphire velvet. By Swansdown, of natural Anglo tweed, about $75. Altman; Dayton's; Joseph Magnin. Her crisp little bonnet, by Sally Victor. The car: the 1955 Oldsmobile Ninety-Eight Holiday coupé. *Opposite page:* Leaving in perfect shape—arriving ditto: a suit firmly shaped, easy feeling, newly belted. By Ben Zuckerman, of black and white Einiger cashmere tweed, $195. Saks Fifth Avenue. The car: the handsome 1955 Cadillac Sixty Special. Car notwithstanding, *he* travels lighter-than-air in a 15-ounce silk pongee raincoat, Cravenetted, lined. This news, made by Lawrence of London, $55. From Tripler; Neiman-Marcus. Cavanagh hat.



Americans—dressing for where they're going





KAREN RADKAI

Above: Here, two recent arrivals: the new Glen Plaid suit, the 1955 Ford Thunderbird. The suit: all shape, no interruptions, and one of the prettiest collars in town—or country. By Deitsch Conti, of British woollen, $185. Bergdorf Goodman. *Below:* Here's a suit that moves like an Amazon in the country, looks narrow in town. All due to the skirt, with its nearly skirt-wide inverted pleat; the jacket, moulded, easy. By Jacques Fath (made here of Lesur flannel). About $175. Lord & Taylor; I. Magnin. The car? A 1955 Ford Victoria. *Opposite:* Going where? To a luncheon in town, to meet a boat, to meet a full day. Streamlined, deliberately buttoned in grey mother-of-pearl, the neckline a small curve of elegance. By Brigance for Frank Gallant, of casual, jersey-like navy-blue Forstmann woollen, about $120. Best's; J. W. Robinson. Her chef's cap, Sally Victor; Bartek bracelet, Best's; and her chic, sleek, and speedy transportation is a 1955 Jaguar.





This page, right: Destination, anywhere in the world, or to market: officer's coat, superbly shaped from wide lapels to back-swept pockets. By Sarto, of oatmeal herringbone tweed. $165. Altman; L. S. Ayres. Deitsch bag. String cap: Hattie Carnegie. *Below:* Heading for? Spring, most likely: deft little beige suit, low, castellated collar and gentle fit. By Herbert Sondheim, of Anglo worsted-cashmere-and-silk. About $185. Saks Fifth Avenue; Sakowitz. The beige straw roller, Hattie Carnegie. The car: the new 1955 Plymouth Belvedere Convertible. *Opposite:* Going to? To meet a plane at Idlewild, to shop in town, to any restaurant: a suit with a box jacket, dropped shoulders, and checked rayon blouse. By Mary Stevens, of navy-blue Hockanum woollen, $70. Saks Fifth Avenue; Hutzler's; Montaldo's. Van Raalte gloves. The car: the 1955 Plymouth.

Americans—dressing for where they're going



KAREN RADKAI





American tweeds in new pale tints

It's a U. S. trend, has been for some time:
tweeds that are "pretty" instead of "handsome,"
tweeds with a look that's not hale-and-hearty
but as feminine as flowers.
And this just about wraps it up—
this year's tweeds, tinted to the shades
we associate with chiffon: pink, china blue,
apricot, violet, yellow, azure;
here and on the next two pages, how they'll look
for town in smart surroundings.
Facing page: Pink-tinted tweeds in pure white
surroundings. Wool suit with a silk gingham
blouse and lining, by Sportwhirl; about $50.
Costume, Betmar cloche, Napier earrings: Peck & Peck.
Costume, also at Neiman-Marcus; Joseph Magnin.
Kislav gloves, at Best's.
The lipstick: Dana's "Tabu Pink."
This page: Blue-tinted tweeds, beige accents.
The new long-jacket suit in British woollen
with a polka-dot silk tie; about $70.
By Handmacher. Altman; Wanamaker's; L. S. Ayres;
The Broadway. Also at Altman:
the Betmar hat, Coro earrings, Rosenfeld bag.
Shalimar gloves: Bloomingdale's.





Pale-tinted tweeds: what goes with what

Above: Apricot tweeds designed for and dressed for
1955 city-country life—with white cashmere,
cork leather, dull-gold gilt;
the lipstick, a complete contrast—it's pink.
The wool cardigan, about $25. Skirt, $12.
Both by H. & E. Shapiro. The tweeds,
Hansen gloves, and Boucher jewellery: all, Peck & Peck.
Tweeds, also I. Magnin. Lennox bag: Lord & Taylor.
Pull-over sweater, by Lyle & Scott.
Right: Red-pepper-and-salt tweeds,
new look in town, like this—lance-slim,
lightly blousing, worn with a close red straw cloche,
short white gloves, a polka-dot bag;
the lipstick, a complete contrast—it's coral.
The wool jacket, $13. Skirt, $11.
Both by Sportwhirl. Tweeds, Betmar hat,
Dawnelle gloves, and Coronet bag: all, Bloomingdale's.
Tweeds, also at Wanamaker's.

PRIGENT

Above: A lesson in wearing spring-violets;
they're colouring the whole fashion-picture now.
Here, the new long-jacket suit of powdered tweed
in a pure white setting; only touch of colour,
and that's a complete contrast, the cinnamon lipstick.
Suit by Monte-Sano & Pruzan, of Rodier fabric
(wool plus linen, cotton); $235.
This, the straw cloche by Betmar,
and earrings by Mosell: all, Gunther Jaeckel.
Suit, also at Dayton's. The Landel gloves: Altman.
Right: This feminine, this year's tweeds—
azure, lined and underlined with white:
silk lining; accents of chiffon, kidskin, pearly white.
Suit by Marquise, in British woollen, $135.
Chiffon blouse, $25. Costume: Jay Thorpe; Montaldo's.
Aris gloves, and Richelieu earrings:
Lord & Taylor. The floppy cloche hat: Emme.
The lipstick-contrast here: cyclamen.

Evening changes: make them up

On these pages, evening dresses
for faces—the idea, a change from everyday.
Above, colour set in platinum—
Helena Rubinstein's night lights dazzler.
A sapphire eye-pencil draws a half circle
over the blue-mascara-ed lashes, and
the arc is filled with blue shadow.
The same pencil draws a well-defined
outline for brilliant lipstick which
then blends into it. And the platinum?
It's an eye shadow, all shimmer,
to go over the blue lids.
but also out-of-bounds: to mix
with the rouge, to shine over
the lipstick. Effect? Glowing.

Right—that's right, green powder.
It's lightly filmed over the usual
complexion make-up—and the change
is immediate. Suddenly, the skin
shows a translucent brilliance—
not green, but whiter than white.
Marie Earle's "Lotus Lily."

The golden eye. Here.
Elizabeth Arden uses her newest
eye shadow: a golden *yellow*.
Uses it not only to tint the eyelids.
but also (this is a change!)
to fleck the brown-pencilled brows,
the brown-mascara-ed lashes.
This radiance, borrowed for
the eyes, seems to make
the complexion smooth,
shadowless.

Borrowed from the ballet and its classic make-up—
the shaping of this eye shadow.
But the shading is news, is change.
Three shades of shadow are striped
on the lids.
And the brightest
of these blues is then
tipped lightly, with a brush,
over the blue-pencilled brows,
the blue-mascara-ed lashes.
Elizabeth Arden's idea—
to make even brown eyes
seem bright blue.



$17

American marvels: under $25 and above reproach

As far as wardrobe life goes, almost any $25 you spend can cover you up. That's $25 at its least effective. What's Americana—in a word—is the clothes mileage that $25 *can* buy. With taste and information behind it (and perhaps 25c worth of shoe depreciation—it isn't simple), $25 can buy a fortune in fashion. It's not only money, which is after all replaceable; it's a matter of choice. $25 spent on just the right coat-and-dress costume (or in another case, just the right gloves) can do for one's fashion life what a haphazard $250 can't even approach. And this fortune of fashion at a price is a recurring marvel in America. What's brand-new here and on the following two pages: the spring fashion news about to begin recurring in well-organized American wardrobes (and especially in Vogue's Young Nillionaire's cramped financial quarters). The middy-overblouse line, the shirt line lengthened to coat proportions, the checked day-dress idea, are shown here in black and white and *not* in the red-all-over price range.

Opposite page: Same school of smartness as Vogue's T-shirt dresses: a bare black dress for late-day now, under a coat like the one below; it might travel handsomely under a dot-scarved hat or a deep-crowned cartwheel, cork-coloured, with pigskin gloves. By Henry Rosenfeld, about $17, of Permathal-Everglaze processed cotton knit by Alamac. At Peck & Peck; Sakowitz; Roos Bros. The black-bowed polka-dot hat by Betmar, $3.50, and the white gloves by Crescendoe are also at Peck & Peck.

This page: A late-day coat of black acetate faille piped with velvet, with its own polka-dotted sheath dress (of black and white acetate-and-rayon crêpe), proving the guess-how-much fashion point: together, $23. By Jerry Gilden: Lord & Taylor; Joseph Magnin. The white alpaca beret by Suzy, $9, is also at Lord & Taylor.

PENN



$23



$23

Here's the fashion standing of black-and-white checks this 1955: the height of fashion, at *whatever* price. *This page, above:* An easy shirt dress of black-and-white checked silk, to wear plus a scarf (we added this) or plus a big twist of pearls. By Sportwhirl, $23. Saks Fifth Avenue; Halle Bros. The black straw hat by Madcaps, $9, and Dawnelle gloves: at Saks Fifth Avenue. *This page, below:* A checked wool coat that's really a long shirt—which means that when closed and belted, it's also a good spring dress. The coat, $25, here worn over a black woollen crêpe sheath dress, $17. Both of these, by Goodman-Scheinhorn at Altman; Carson Pirie Scott. The white alpaca beret by Suzy, $7, is also at Altman. *Opposite page:* A checked middy costume that branches into overblouse, separate-skirt usefulness. By Dan Keller of a black-and-white Folker fabric (Avisco rayon and Celanese acetate), $23. At Bendel's Young-Timers; Hudson's; Woodward & Lothrop; Frederick & Nelson. The black alpaca beret by Suzy, $6, is at Henri Bendel.



$17
dress

$25
coat

$23

PENN



An American in fashion: Mrs. Exeter

Here, at the Knoedler Galleries, two dresses—either might be Mrs. Exeter's early-in-the-year best buy. At left, two-piece dress, the waist a hint. By I. Doctor of navy-blue silk shantung. $70. Sizes 12 to 44; 12½ to 24½. This, at Altman; Dayton's. At right, low-set skirt on a well-waisted dress of navy-blue silk shantung—spaced white polka dots in a flurry of sizes. By Young Viewpoint, about $40. Sizes 12½ to 22½. From Lord & Taylor; Burdine's; I. Magnin.



At Carnegie Hall, Mrs. Exeter (and equally smart friend) in her box for the Friday Philharmonic. At the left, a costume soft as a dress, slim as a suit—made of a crisp navy-blue silk with a newly flat wide collar and polka-dot bow. By C. H. D. Robbins, about $35. Sizes 14 to 40. This, from Altman; D. H. Holmes. At right, fine svelte line (finest on a svelte figure), navy-blue silk shantung mildly moulded—sharp pleats swinging from the banded hip. By "Minuette," $70. Sizes 10 to 18. From Bergdorf Goodman; Hudson's.

KAREN RADKAI



DR. MARGARET MORGAN, a rather silent, quick-smiling psychiatrist, cool as marble in the shade, pounced on the miserable conditions of Indiana's ten psychiatric hospitals in July, 1953, just after her appointment as the first and only woman State Mental Health Commissioner. Now, many of the 16,000 patients of those hospitals are in treatment, rather than just helpless in custodial care; partially to do that, Dr. Morgan added to her department—which cares for all state mental health matters—one hundred doctors, nurses, social workers, and almost six hundred trained attendants. Born in Indiana, Dr. Morgan was a surgeon, then took psychiatric training, became a New York private psychiatrist before returning to the Indiana University School of Medicine as Assistant Professor of Psychiatry. At forty-one, with a double full-time job, she is relaxed enough, has time enough for her six-year-old son, Morgan Renard.

MRS. ETHAN ALLEN HITCHCOCK
AND MRS. LAURANCE S. ROCKEFELLER *opposite*

These two distinguished young women, who are sisters, are both working for the success of the Y.W.C.A. Centennial, being celebrated all over the world this year. (The "Y" really started in London in 1855, when two small groups of women met, one to help Crimean nurses, one to pray for factory girls; now, it spreads all over the world, helps young people in sixty-five countries.) Mrs. Rockefeller (left) is general chairman of all the American Centennial observances, being held by over 1,400 "Y" branches in the United States. Mrs. Hitchcock (right) helped organize the luncheon in New York last month to launch the Centennial's drive for new members and funds, and is serving on several Centennial committees. In this work, both sisters are carrying on the interest of their mother, the late Mrs. John French, who was a vital figure in the American Y.W.C.A. for forty-five years, and President of its National Board from 1938 to 1940.

CECIL BEATON



WAYNE MILLER



Edward Steichen working with a scale model of the exhibition

"THE FAMILY OF MAN"

IN A MASSIVE NEW EXHIBITION ORGANIZED BY EDWARD STEICHEN, AT THE MUSEUM OF MODERN ART, THE CAMERA SWEEPS OVER THE WHOLE RANGE OF HUMAN LIFE.

"The Family of Man," the huge photographic exhibition now at the Museum of Modern Art, is big not only in size, but in scope. Its theme is the whole sweep of man's life, from birth to death—told in more than 400 photographs from all over the world. Its message, not said in words, is the universality of human life everywhere—the basic oneness of the human race, in spite of cold wars, language barriers, differences of religion, culture, race. Some of the photographs are funny, some touching, some beautiful, some frightening; all show some aspect of an experience, an emotion, common to the whole "family of man." Eighteen are of children playing ring-around-a-rosy—in twelve different countries.

Probably, no one could have assembled this exhibition except the man who did: Edward Steichen, director of the Museum of Modern Art's photography department since 1947. An artist, a photographer who has done more than almost any other man to raise photography to the level of art, Steichen is also a man who likes, admires, and enjoys people. "Captain Steichen loves people and people love him," wrote Admiral Felix B. Stump, under whose command Steichen, then sixty-five and in charge of all Navy combat photography, served on the aircraft carrier *Lexington* in 1944. (He went on to describe how, when the ship was struck by a torpedo, Steichen, "with an infectious grin on his face, moved around . . . giving courage and cheer to the men.") Steichen has never lost the touch and feel, the warmth and vigour of his boyhood in a Middle Western town, to which he was brought at the age of eighteen months by his parents, from Luxembourg. (There, his great-grandfather was one of Napoleon's soldiers who survived the retreat from Moscow, lived to be 106 years old.) To organize "The Family of Man" exhibition required not only a great artist, but a compassionate human being. In Steichen the requirements met.

Assembling this exhibition, which will probably tour widely after it leaves the Museum, took Steichen and his associates two years. In a bleak fluorescent-lighted loft over a night club on West Fifty-second Street, they examined more than three million photographs, sent in by photographers all over the world (some from behind the Iron Curtain); reduced them to 10,000, then to 2,000, finally to the present 400-odd. Hundreds of Manila folders held the working categories into which the prints were divided; one folder was marked simply "Emotions—Misc." In the final show, 280 photographers are represented, from 68 countries—"eight more than in the United Nations," said Steichen.

A tall, cheerful, blue-eyed man, erect and springy at seventy-five, Steichen often worked so late over the stacks of photographs that he ended by spending the rest of the night on a cot in the loft, hearing the relentless drums of the girlie show downstairs. Nothing could dampen his enthusiasm for "The Family of Man." "When people come out of this show," he said, "they'll feel that they've looked in a mirror; that we're all alike." No man for preachments, he gestured vaguely at a huge, gay photograph of children playing: "What does it mean?—These are just kids having a good time."



One of the extraordinary photographs in "The Family of Man" exhibition at the Museum of Modern Art—Wynn Bullock's dream-like study of a child in a leafy glade. To Edward Steichen, organizer of the exhibition, it suggests Lilith, the first woman, who, according to legend, preceded Eve in the Garden of Eden.

THE NEXT SUCCESSES

EIGHT AMERICANS IN THE ARTS

JAMES DEAN (right), thin, intense, with such strong projection that he is always noticed, has brought that projection fairly quickly to the public. In his first movie, *East of Eden*, still unreleased, he is a smash. When he played a slithering, sensuous, blackmailing Arab boy last year in the play, *The Immoralist*, he caught the reviewers, left after two weeks, happy with a movie contract. When he played a jittery, jazzy delinquent recently in TV on the "General Electric Theatre," he caught the reviewers again. Dean is in.



JEAN HOWARD

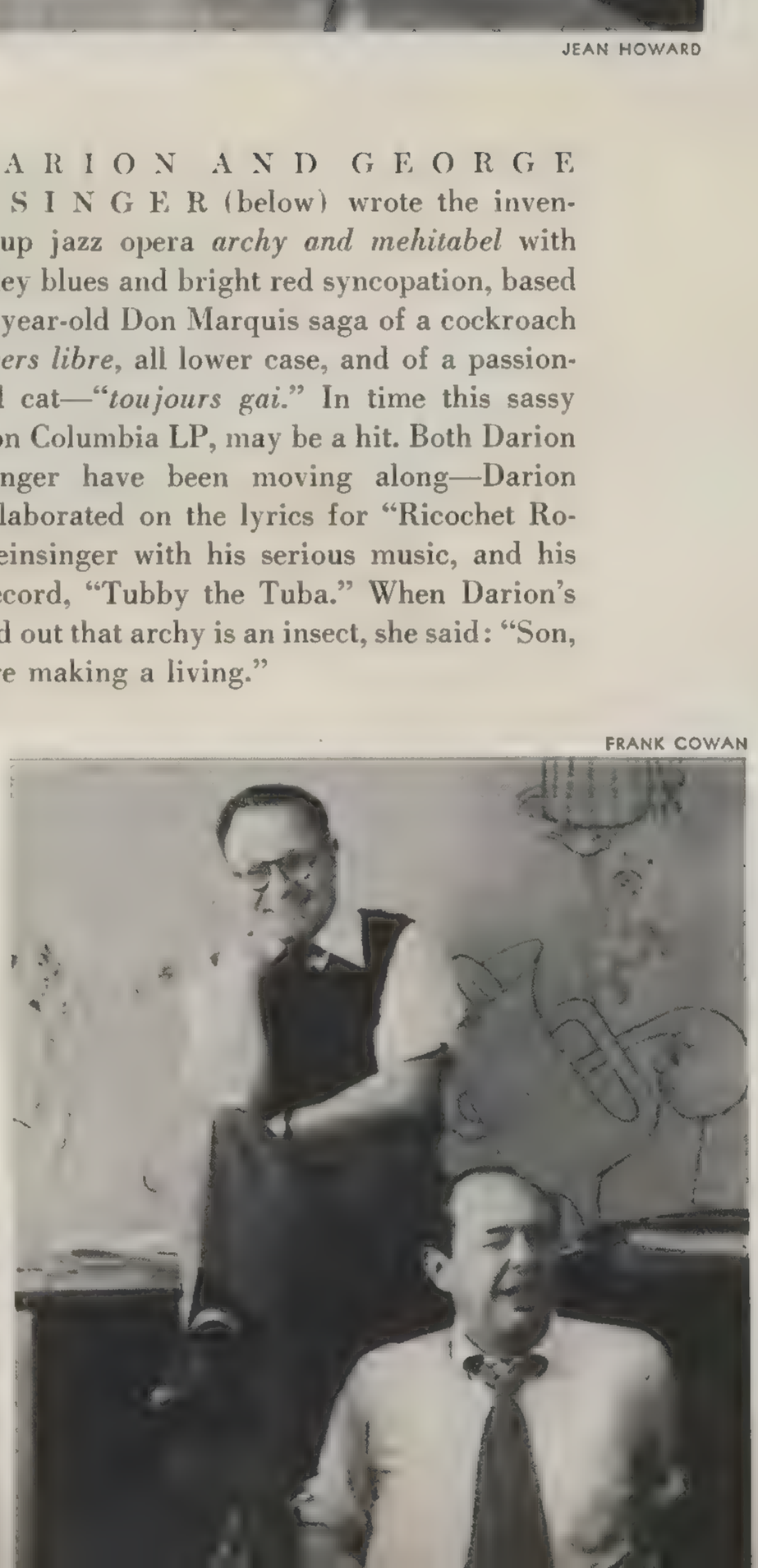
FRANK COWAN



JOE DARION AND GEORGE KLEINSINGER (below) wrote the inventive, pulsed-up jazz opera *archy and mehitabel* with blue back-alley blues and bright red syncopation, based on the forty-year-old Don Marquis saga of a cockroach who wrote *vers libre*, all lower case, and of a passionately amoral cat—"*toujours gai.*" In time this sassy opera, now on Columbia LP, may be a hit. Both Darion and Kleinsinger have been moving along—Darion when he collaborated on the lyrics for "Ricochet Romance"; Kleinsinger with his serious music, and his children's record, "Tubby the Tuba." When Darion's mother found out that archy is an insect, she said: "Son, I hope you're making a living."

THEODORE REEVES (above), the forty-five-year-old author of the comedy, *Wedding Breakfast*, arrived on Broadway from Hollywood where for almost twenty years he wrote screen plays, among them the famous *National Velvet*. A man with a high-fidelity ear for dialogue (and the wit to prune it), Reeves made a pretty good evening out of *Wedding Breakfast*, mainly because he does the vernacular with a kind of ecstatic accuracy. (One sister trying to make the other more male-beguiling, said, "T'morra night I think strapless.") He has an effortless way with a line, gets bogged in plot. Now he lives in New York where he grew up, said once, looking at the *Wedding Breakfast* posters, "I *like* Broadway."

FRANK COWAN





PENN

ARTHUR PENN (left), TV director, at thirty-two is known for his taut, moody direction of such plays as *The Sixth Year, Man on a Mountain Top, Catch My Boy on Sunday,* on NBC's Television Playhouse. Extraordinarily skillful at building tension, then snapping it, he himself is untense, pleasant, with an edgeless voice, an endless patience. He directs a play every third week; to save expensive rehearsal time, works out every move beforehand on a blueprint of the set, with bits of cardboard for cameras and cotton threads for cables, each attached to the proper outlet. ("If you don't keep track of the cables, you end by knitting a sweater," he said.) His use of natural lighting, heavy shadows, sometimes appalls the TV technicians, who worry: "You'll never get a signal past Denver."

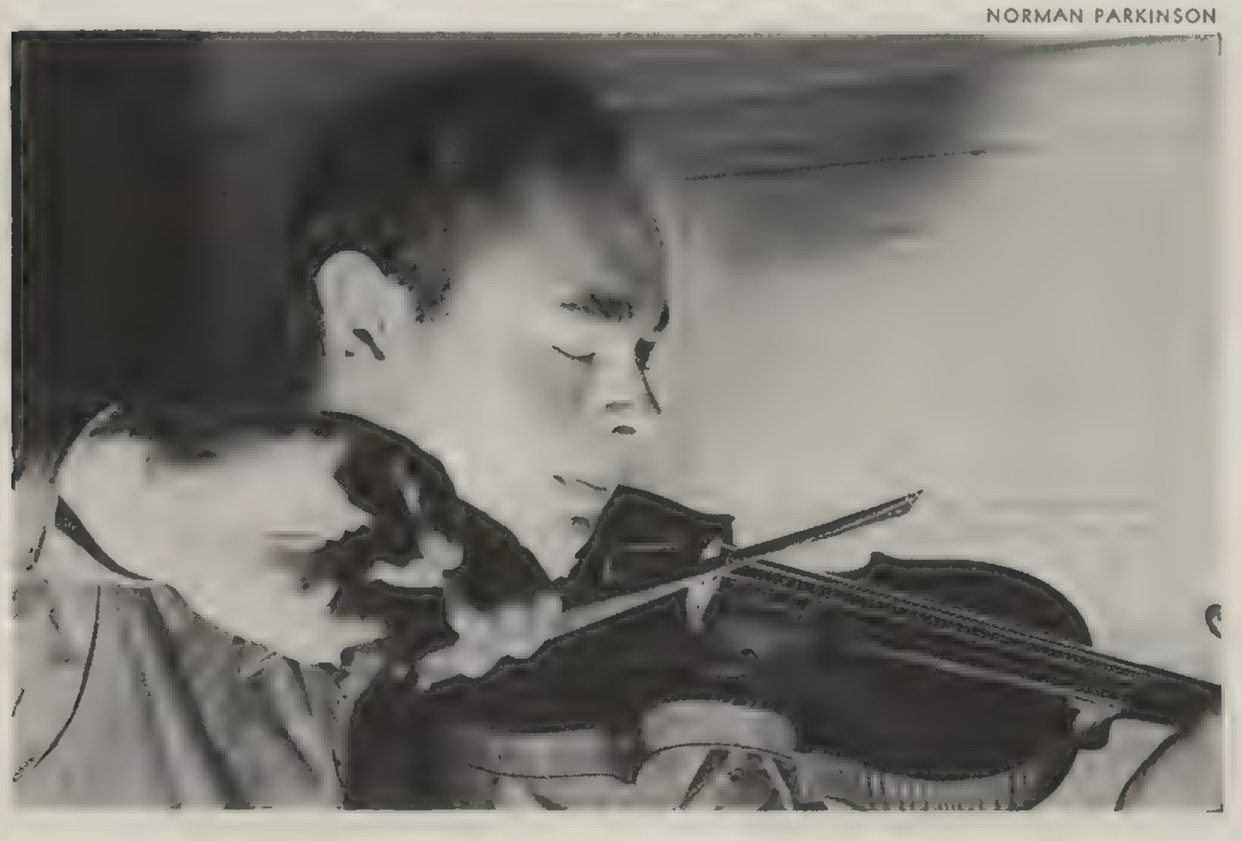
WILLIAM CONGDON (right), a painter on the verge of solid success, says of his work, "Nobody paints like I do. I thank it for coming out in me. Birth, birth, the natural process." To paint his swooping, earth-toned canvases—shot through with gold and somehow ethereal—he uses a spatula, a knife with a nail point, a big bread knife. At his first one-man show in 1949 at the Betty Parsons Gallery, every painting sold. Since then his work has appeared in eleven other one-man shows, in group shows at the Metropolitan Museum and the Museum of Modern Art; both of these and at least a dozen other museums own Congdon works. A forty-two-year-old Rhode Islander, Congdon went to St. Mark's and to Yale, now lives abroad, especially in Venice. Places and buildings—the Taj Mahal, the Champs Elysées, Notre Dame, the Piazza San Marco—are his subjects. Restless and dedicated, Congdon paints, usually, late in the afternoon, listening to the music of Vivaldi, to requiems, and masses. He dislikes possessions, has only three, two suitcases and a gondola.

RICHARD POUSETTE-DART



MILTON LOTT, with his first novel, *The Last Hunt,* discovered the charm of critics; they gave small yips of pleasure. In a style that is tough and masculine, Lott wrote of the final killing off of the great Montana buffalo herds, of Indians and hunters, gave steaming descriptions of brawling, often wound the story tight, then unwittingly let it relax. In writing a book so full of butchering buffalo meat, oddly Lott, who is only thirty-five, did not learn himself the art of cutting away the fat to leave the lean richer fillets of clean narrative.

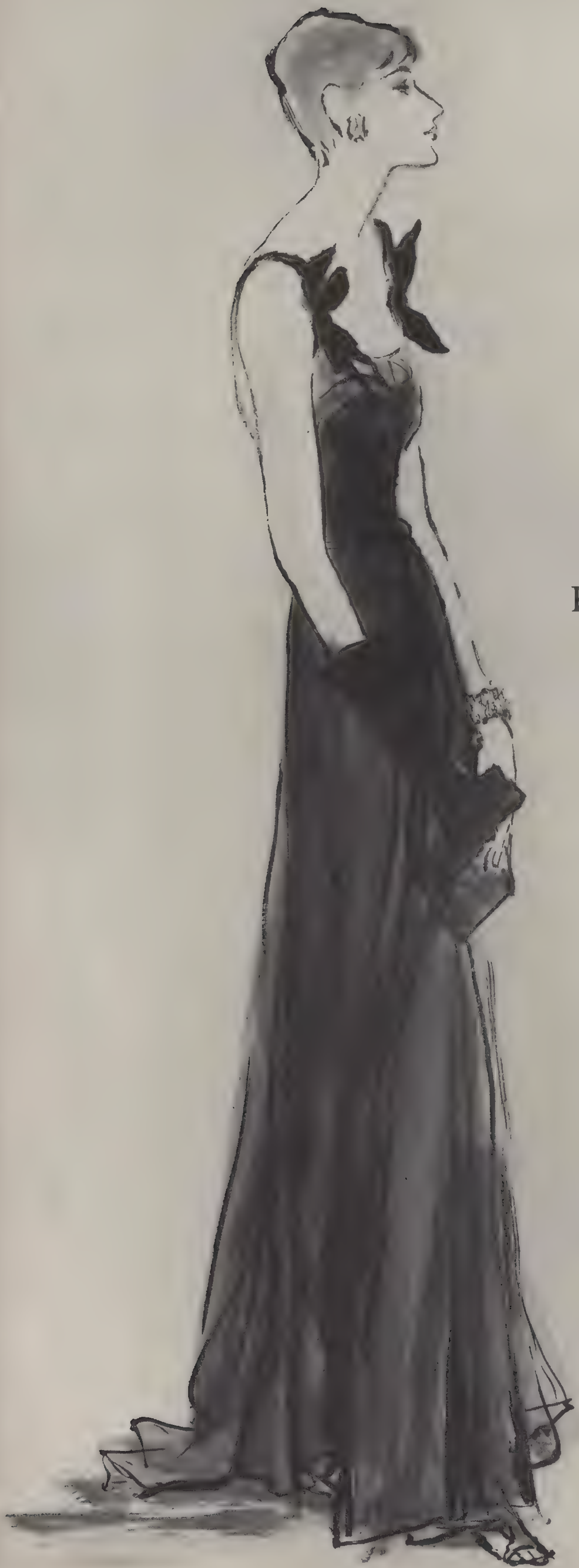
NORMAN PARKINSON



MICHAEL RABIN (above) is a full-grown violin prodigy; at eighteen, still far from the grace of effortless maturity, he plays boldly and beautifully, with the urgency of the young. He has followed the path of the wonder-child. At five he called off the pitch of an automobile's horn, at six took piano lessons from his mother, at seven asked his father, a violinist in the New York Philharmonic Orchestra for years, to teach him to play. At thirteen, roundly professional, he gave a cool rendition of a Vieuxtemps Concerto in Carnegie Hall. Now in Europe, he will play later this year in the U.S. After one concert, Michael, who lives in the virtuoso world of thundering superlatives, gave his teacher, Ivan Galamian, this refreshing review of himself. "Yes, it went all right, I guess...."

DAVID LOWENTHAL





Black chiffon has drifted back—
this narrow, this new

Possibly the prettiest dark cloud
on the fashion horizon: black silk chiffon in the new 1955 shape.
Destined for a dark night—anywhere. Here at home,
and as next summer's most packable European beauty.
This page: Miles of chiffon, and not one drop of elaboration
(a 1955 newness), a quiet moulding bodice,
the shoulders knotted with velvet. A Sophie Original,
at Saks Fifth Avenue; Neiman-Marcus.
Facing page, left: Newest cloud formation:
the chiffon tunic dress, the double skirt falling in an almost
sharp silhouette, the line slim, fluid.
By Irene, at Gunther Jaeckel; Bullock's-Wilshire.
At right: A wonderful blown silhouette,
gathered sideways, looped out at one side,
the bodice all serene. By Oleg Cassini,
at Milgrim; J.P. Allen; I. Magnin.







"Fortunate Fields" (left), a converted stable in Far Hills, New Jersey; now the country house of Colonel and Mrs. Walter A. Wood (right).

Reduced in scale—but not in style

Gatehouses, garages, indoor tennis courts on big country places—from New England to Lake Forest—are being turned into charming houses, set in the great lawns, the old trees. This move has produced a new kind of American living, described on these and the next two pages, which show two small country houses made from a stable and a dovecote. On these two pages is "Fortunate Fields," country house of Colonel and Mrs. Walter A. Wood, once the stable on the Percy Pyne place in Far Hills, New Jersey. Here the effect of space was helped by the stable's high ceilings, especially in the oval entrance hall (opposite), once used for storing farm machinery, now a splendid big room for big parties. Both here and in the living room (below) the charm has been strengthened by furniture carefully chosen for scale; by uncluttered white walls; by a restrained use of colour. (The actual decorating was by Earnshaw, Inc.) The house is U-shaped, with two wings enclosing what was once the stable yard, now a flagged terrace; from here the lawn slopes down to a brook, with a pleasant view of hills beyond. Although solidly built of old ivy-clustered brick, the house is so shot through with light from both sides that it has almost the air of a summer pavilion.



Opposite: In the oval entrance hall, a green-and-white majolica stove; tall Italian mirrors; a floor of terra-cotta waxed tiles. *Left:* The living room is comfortable, airy; colours —mostly shades of white, with touches of clear red.

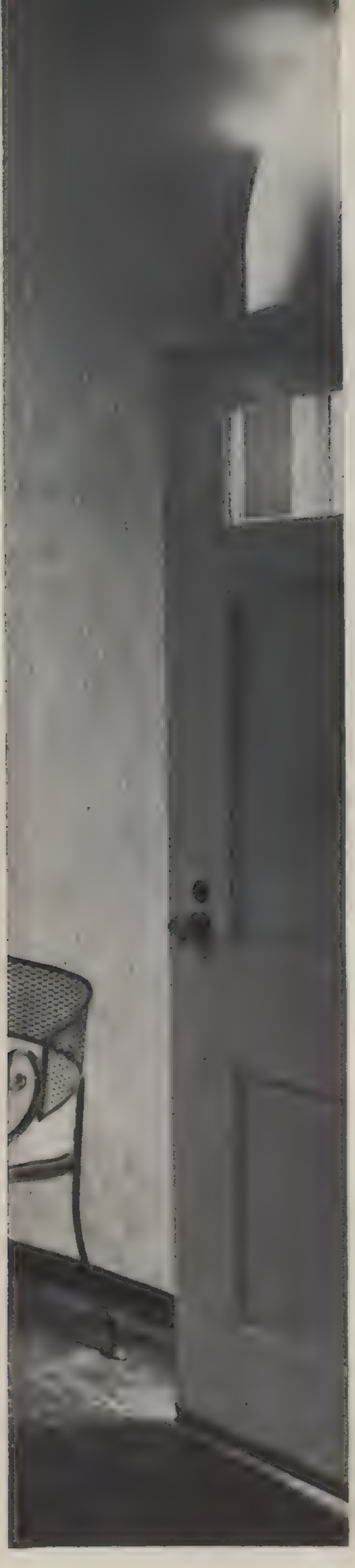








"Ivory Tower" (far left), a converted dovecote-and-stable in Far Hills, New Jersey; now the house of Mrs. David McAlpin Pyle, shown above in hunt dress.



Opposite: Inside the round tower, from which the house gets its name, is a perfect-circle hall. From it, two low steps lead up into the living room, visible through the open door and shown right in detail.

Below: An antique screen of French wallpaper, vertically louvered doors separate the living and dining rooms; on the table, old amethyst glass, English goblets, and French girandoles in the same purply colour.



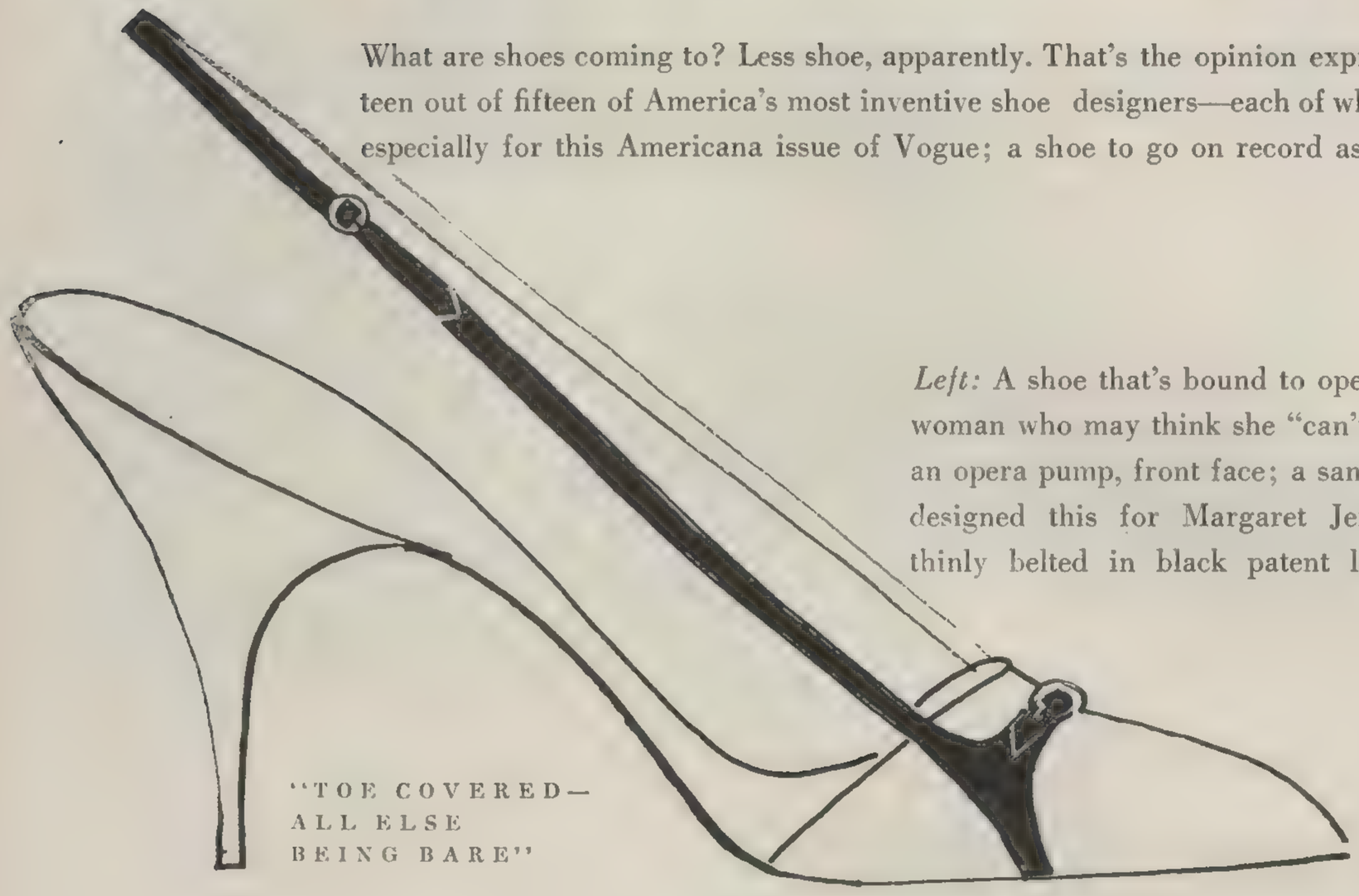
KERTÈSZ



"Ivory Tower," Mrs. David McAlpin Pyle's tiny, enchanting house in Far Hills, New Jersey, once sheltered doves, farm trucks, and a blacksmith shop; in what is now the bedroom, pigs were kept. The transition to its present well-polished life happened four years ago when the old Cowperthwaite cow stables—to which the "Tower" is attached—were turned into four small houses. Besides Mrs. Pyle's white-painted dovecote, there are the converted dairy, the former superintendent's and farmer's quarters, all opening on the wall-enclosed stable yard. When Mrs. Pyle moved to "Ivory Tower" from a large house nearby, she planned specifically to eliminate the burdens of the big house without substituting compressed utilitarianism. Along with the family portraits, she brought some of her own favourite pieces of furniture, most of them old, and many rare; with them came her collection of T'ang figures and, among other irreplaceables, some exquisite needle point made by a great-aunt. All these, and, of course, some new things, went into the making of a new atmosphere in which even a calculating eye becomes fogged about actual dimensions.

1955 News
from the shoe-news-makers

What are shoes coming to? Less shoe, apparently. That's the opinion expressed on these pages by thirteen out of fifteen of America's most inventive shoe designers—each of whom was asked to design a shoe especially for this Americana issue of Vogue; a shoe to go on record as that designer's 1955 outlook.



"TOE COVERED—
ALL ELSE
BEING BARE"

Left: A shoe that's bound to open the sandal world to many a woman who may think she "can't wear sandals"—a shoe that's an opera pump, front face; a sandal elsewhere. Margaret Clark designed this for Margaret Jerrold in black Agoos suède thinly belted in black patent leather. $20. Lord & Taylor.

Below, right: To take a line that could be a harsh one, and make it look soft enough to melt—that's what Elinor Bohle, designing for Andrew Geller, set out to do here. Soft white kidskin, softly knotted and tabbed—held to the foot by an invisible device made of watchspring steel. $23. Andrew Geller.

Below, left: Reading from back to front—a sandal with a stream of banding that widens as it curves forward. Vincent DeLiso makes it for Palter DeLiso in red satin, considers it a simple design well engineered, thinks open-ness is still in the pioneer stage. $27. Jay Thorpe.



"BARENESS—WITH ONE
UNEXPECTED ENCLOSURE"

"TO SOFTEN THE MULE"

Right: "Not just to make a sandal, but to make a sandal fascinating." That was Grace Powell's idea in designing this somewhat-open, somewhat-closed shoe for Laird Schober. Success? Complete—via strap-twistings that Miss Powell likens to "parings." This, in blue satin patent leather (a Loewenstein leather), $20. Arnold Constable.



"OPEN—BUT NOT OBVIOUSLY"

Below: By giving the flat shell shoe a certain degree of dressmaker detail, Josephi, designing for Town & Country, hopes to bring flat-heeled walking shoes closer to town. This, in dark violet kidskin with a curve of black patent leather, $10. At Lord & Taylor.



"TO GIVE THE FLAT SHOE A LITTLE MORE LATITUDE"

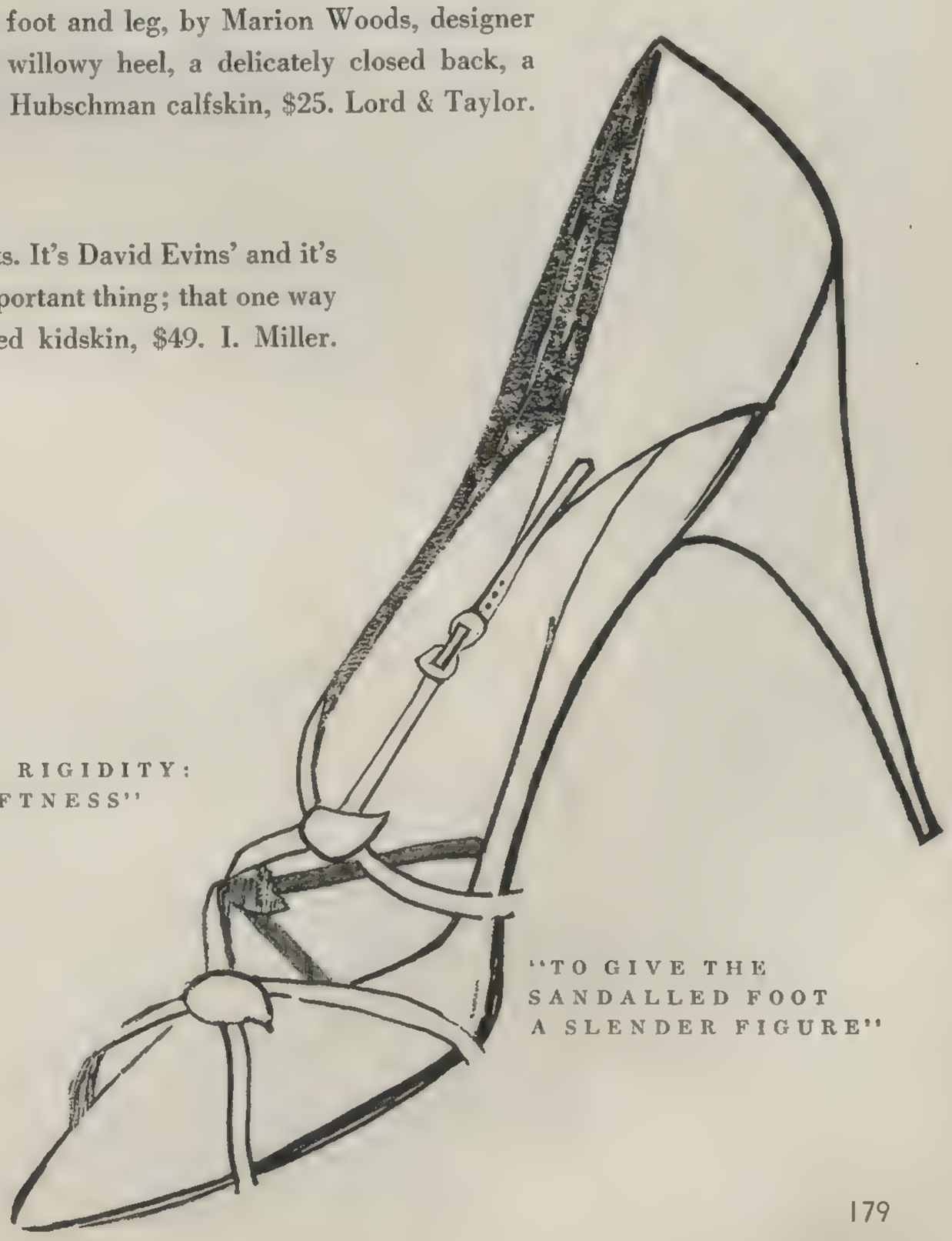
Below, right: Beauty treatment for the foot and leg, by Marion Woods, designer for Newton Elkin. Her method? Tall, willowy heel, a delicately closed back, a tracery of leaves and stripping. In grey Hubschman calfskin, $25. Lord & Taylor.

Below, left: Kidskin sandal with microscopic tucks and pleats. It's David Evins' and it's his next direction. He's of the opinion that softness is the important thing; that one way to softness is through millinery detail. To order, in Allied kidskin, $49. I. Miller.

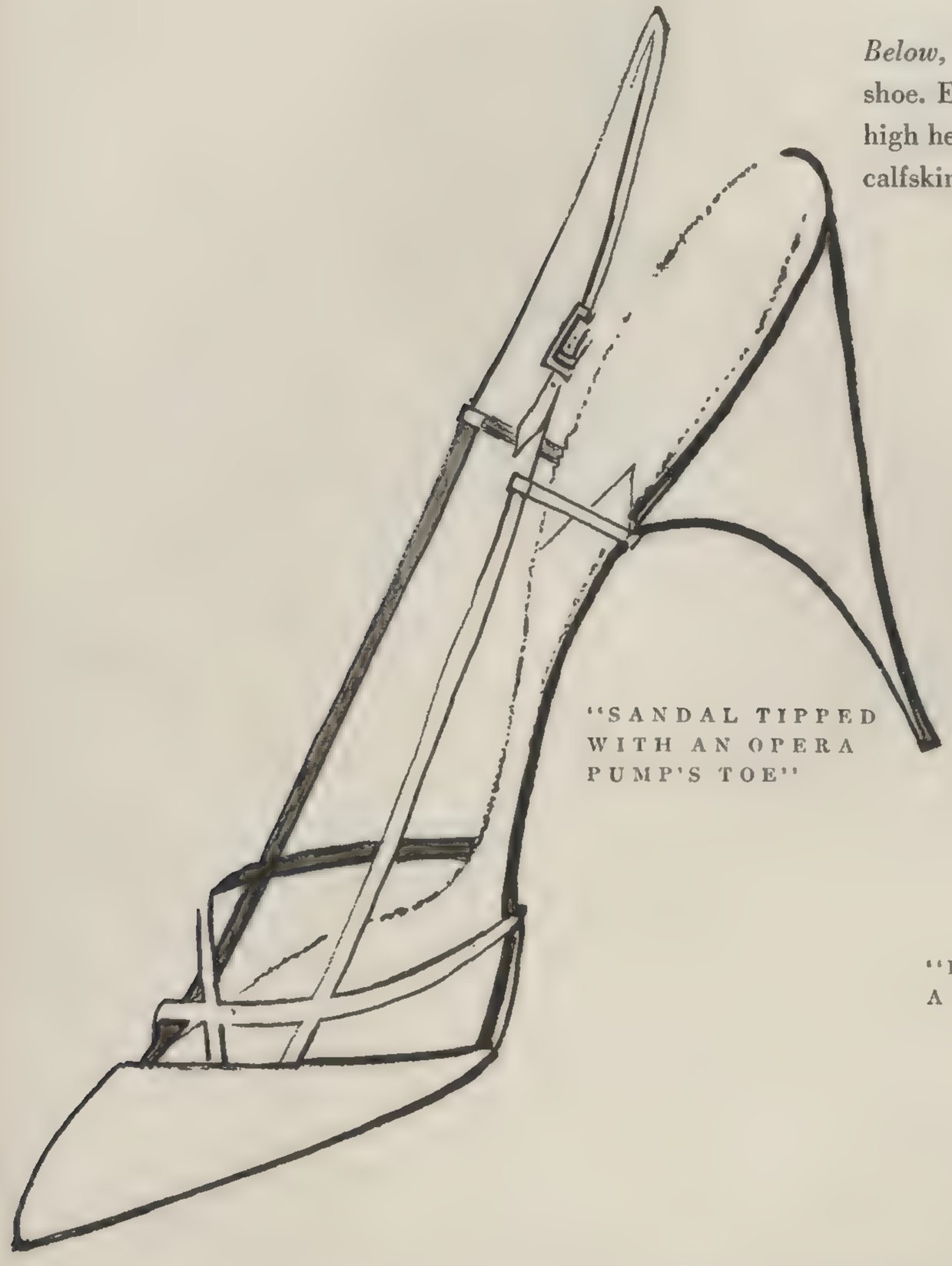


"A SANDAL WITHOUT RIGIDITY: WITH MILLINERY SOFTNESS"

VEVEAN



"TO GIVE THE SANDALLED FOOT A SLENDER FIGURE"



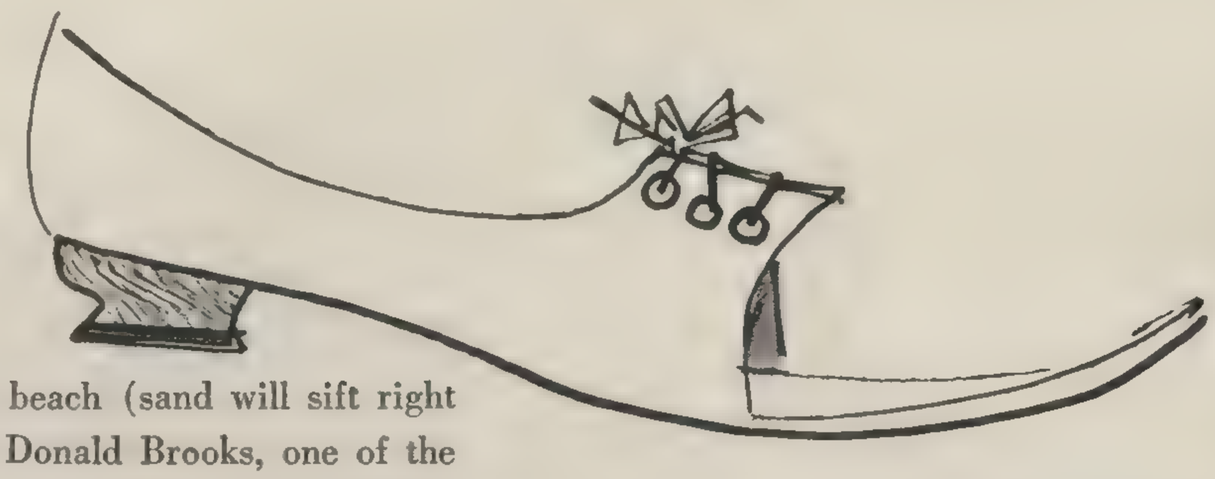
Below, left: A light and feminine arrangement of the open vs. closed shoe. Evelyn Liparé gives this shoe a latticework of delicate straps, a high heel, wide-open back—but covers the toe ever so slightly. In Ohio calfskin, to order in the new stone-grey tones, $34. Bonwit Teller.

"SANDAL TIPPED WITH AN OPERA PUMP'S TOE"



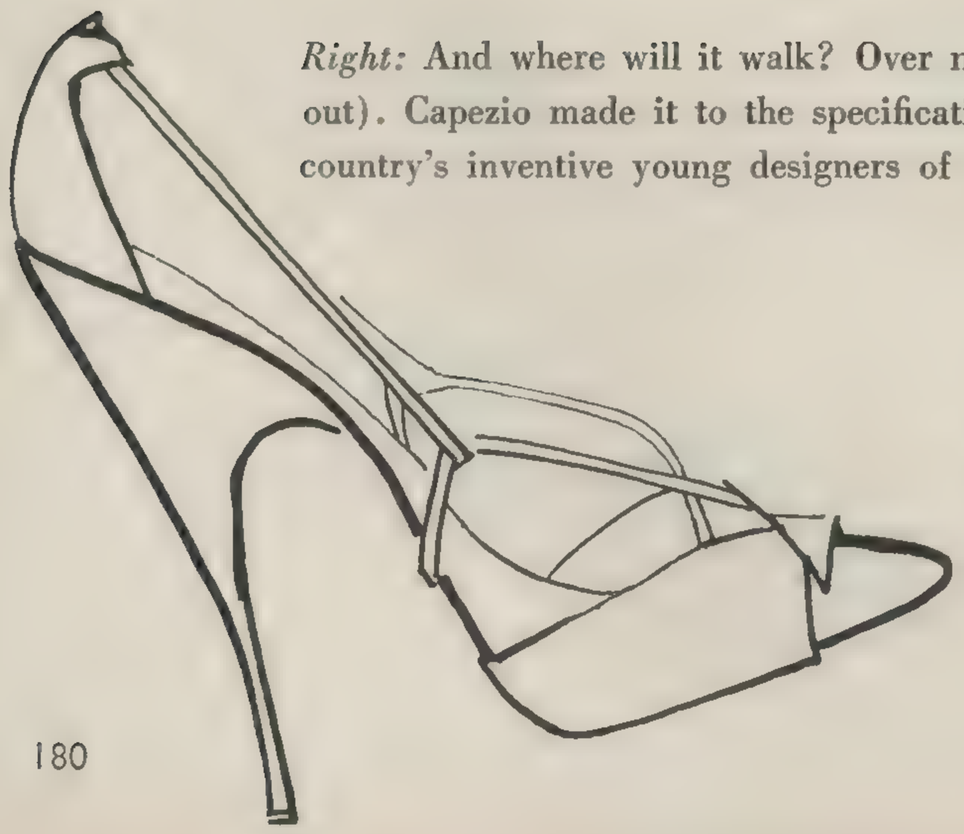
"PLAY SHOE WITH A NEW CLOSING LINE"

Above, right: The covered toe of the dancer's exercise shoe—new look for a play shoe to have. Faie Joyce makes this 1955 edition of the famous Joyce play shoe in black Seton patent leather with a thin wedge of same beneath. $11. Bonwit Teller.



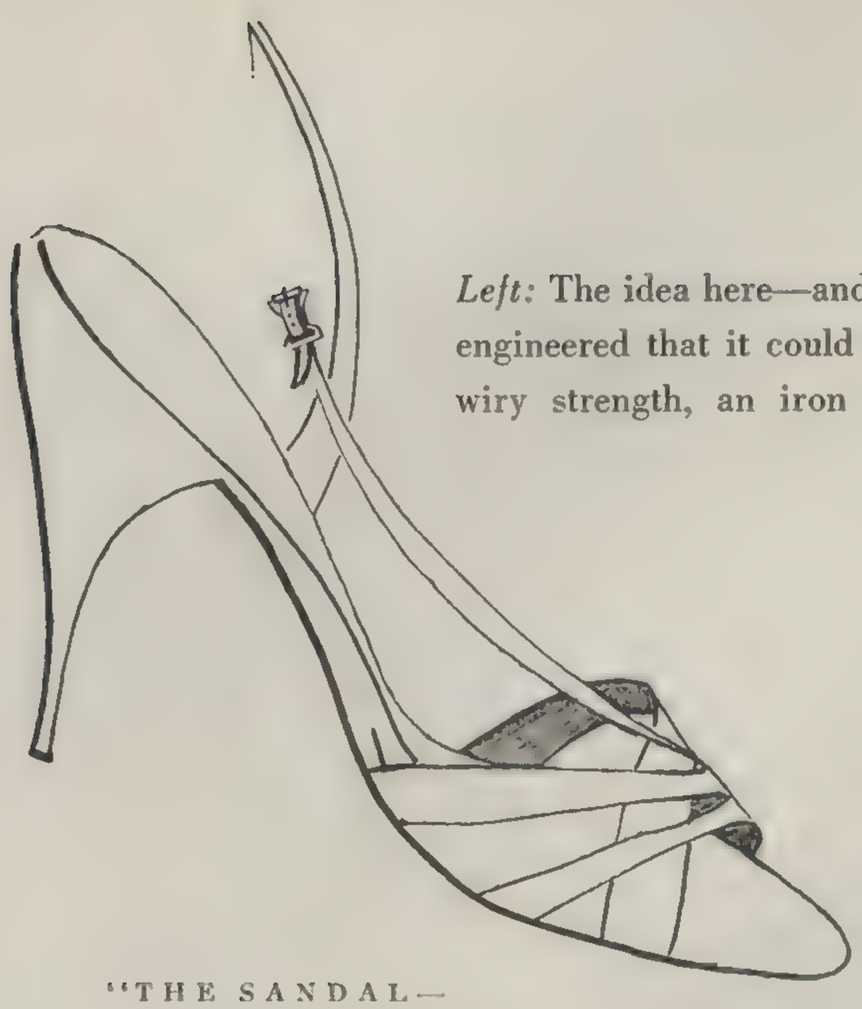
Right: And where will it walk? Over miles of beach (sand will sift right out). Capezio made it to the specifications of Donald Brooks, one of the country's inventive young designers of sports clothes. $13. Bonwit Teller.

"A WALKING SHOE THAT KICKS OVER THE TRACES"



Left: It's all angle—triangular back, diamond-angled front. This is the contribution from Johansen, who has been a shoe-news-maker for fifty years this year. His open-and-closed sandal, in black patent leather, $16. Stern's.

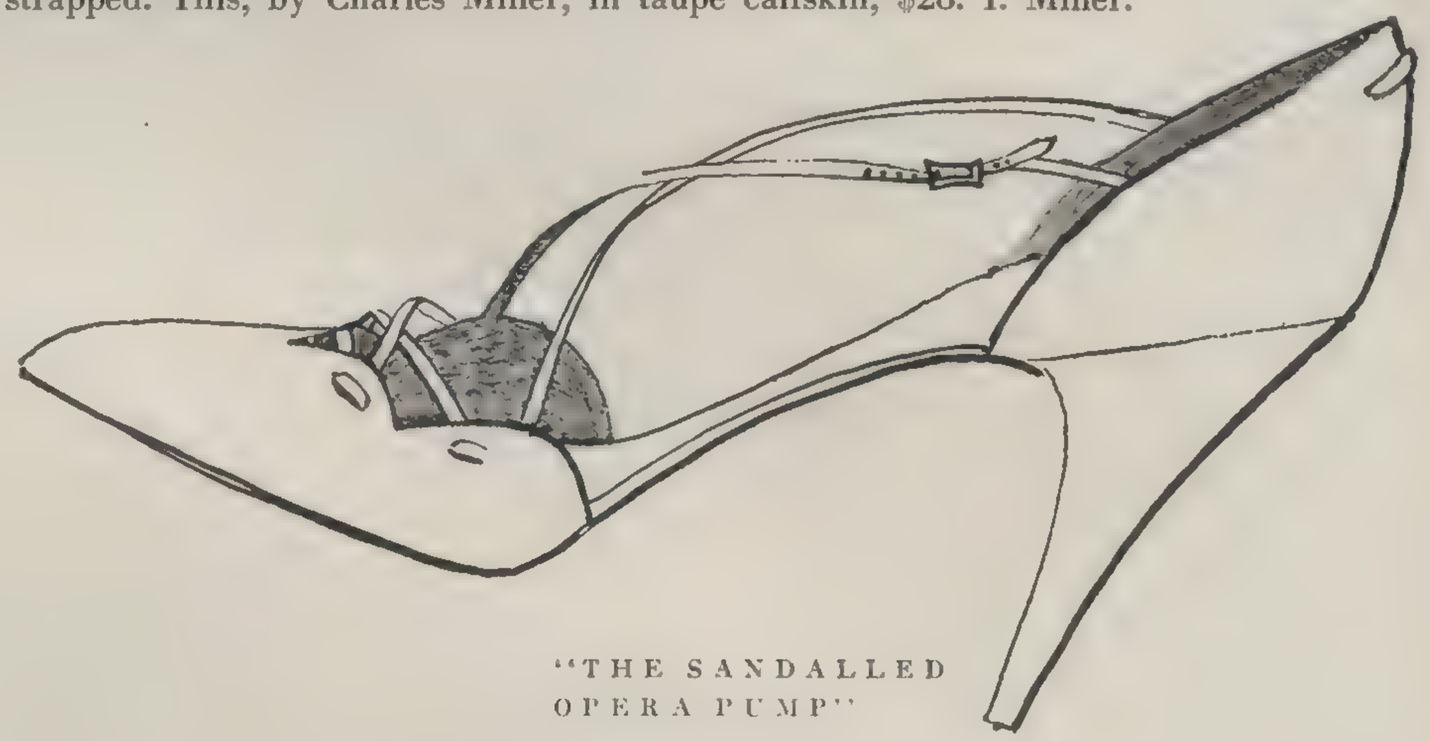
"NEW ANGLE ON THE SANDAL"



"THE SANDAL—
COMPLETELY SELF-CONTAINED"

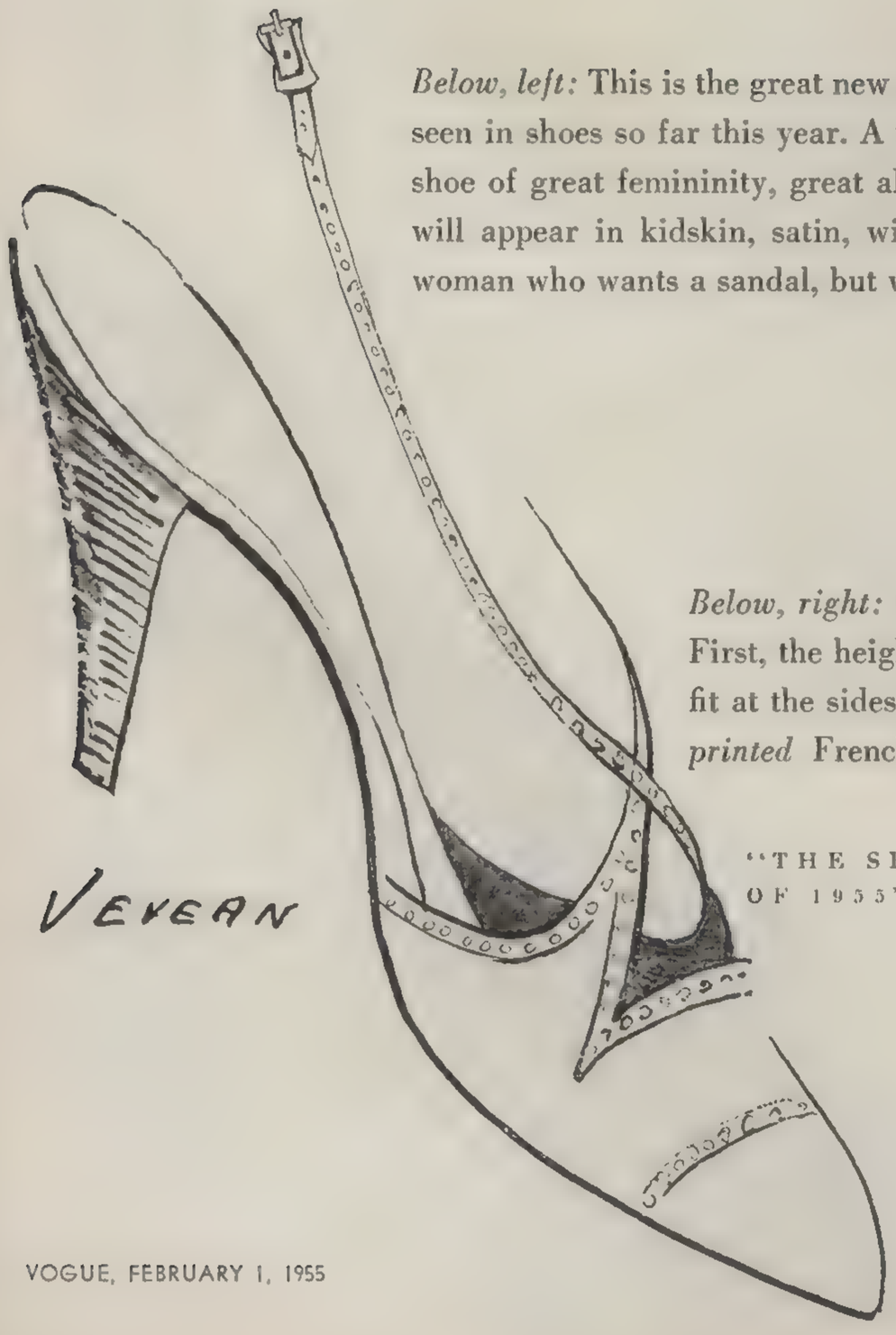
Left: The idea here—and it's Herman Delman's—is the detailed sandal so perfectly balanced and engineered that it could dance (or walk) miles. It gives the foot a look of delicacy; has, in its wiry strength, an iron constitution. In blue Davis calfskin, $43. Made to order at Delman.

Below: Perfect illustration of the cross-breeding of sandal and opera pump—closed heel, closed toe; elsewhere it's bare but delicately strapped. This, by Charles Miller, in taupe calfskin, $28. I. Miller.



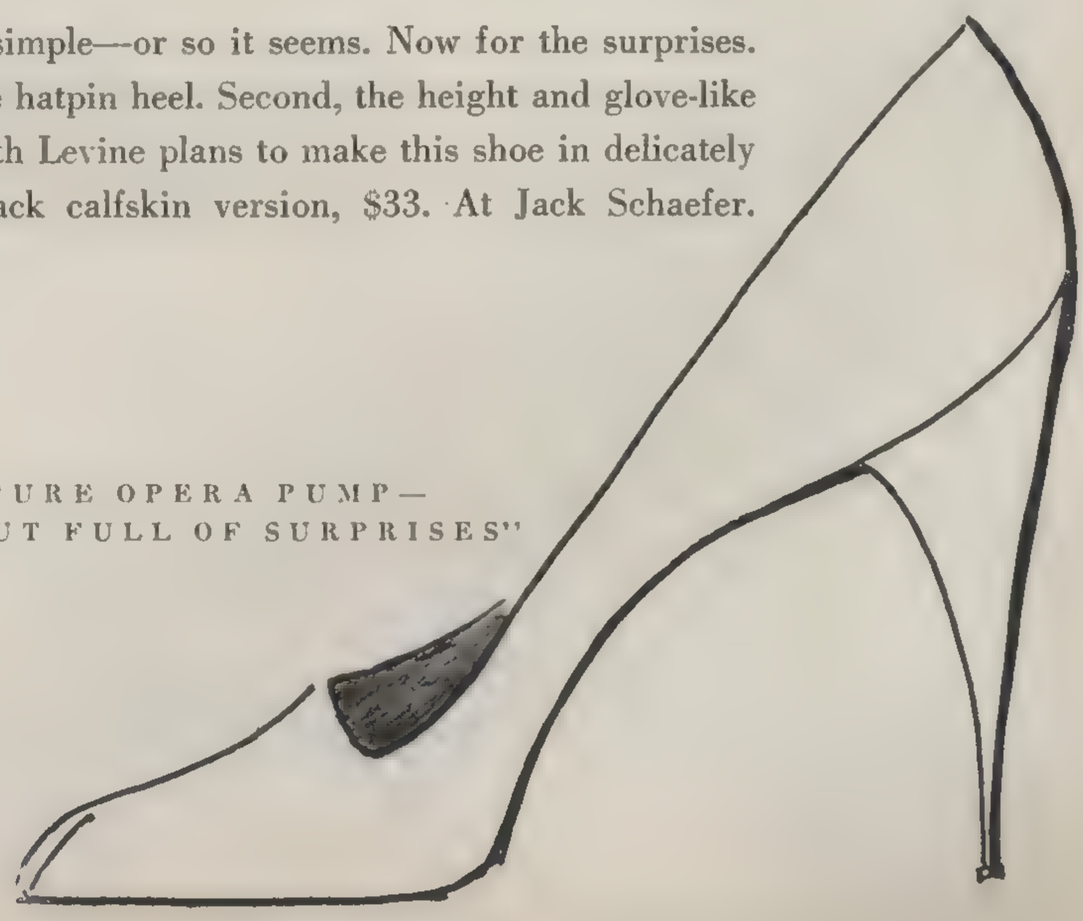
"THE SANDALLED
OPERA PUMP"

Below, left: This is the great new excitement at Julianelli; this is one of the most adventurous ideas we've seen in shoes so far this year. A true spectator shoe (stacked leather heel, perforated tip) turned into a shoe of great femininity, great allure. In this case, it's in spice-coloured calfskin—but the same design will appear in kidskin, satin, without spectator details. In any case, it's the perfect solution for the woman who wants a sandal, but wants coverage and easy balance at the same time. $26. Lord & Taylor.



"THE SPECTATOR SHOE
OF 1955"

Below, right: Opera pump, pure and simple—or so it seems. Now for the surprises. First, the height and subtle arch of the hatpin heel. Second, the height and glove-like fit at the sides. Third, the leather—Beth Levine plans to make this shoe in delicately *printed* French leathers, mosaics. Black calfskin version, $33. At Jack Schaefer.



"PURE OPERA PUMP—
BUT FULL OF SURPRISES"

Long line

The new corset idea at Traina-Norell

If you went behind the scenes at Traina-Norell
this season, this is what you'd see:
every mannequin dressed in a foundation like this.
This is the girdle on which Norell's
new collection is built: a princesse line
that seems the longer (and indeed is, by inches)
because the bosom has been heightened . . .
heightened *and* rounded *and* perfected.
Designed by Traina-Norell and Character,
it's in silk peau de soie
and silk chiffon elastic—
probably as beautifully made,
as delicious to own, as any girdle in the world.
$90. At Bergdorf Goodman; Hutzler's; I. Magnin.

of Americans:

The news of hip-length stockings

Bridging the gap between stocking and girdle
for the first time in off-stage fashion history:
more stocking—a good five or six inches more.
Designed by Bryans, these stop at nothing but the hip,
where they meet a most wonderful invention:
a pair of power-net shorts made especially by Warner's
for the new hip-length stockings, with hidden garters
suspended from *inside*. What will this combination mean
to fashion in a full-length mirror? This: the guarantee
(never before made) of a completely smooth thigh-line
for narrow skirts. The stockings, seamed, pale,
processed to cling closely to the leg; $2.50.
Girdle, $11. Both at Bonwit Teller; Julius Garfinckel;
Neiman-Marcus; Bullock's-Wilshire.

PHOTOGRAPHS BY WILLIAM KLEIN; CHAIR BY LAVERNE





One young American's next success: her city spring wardrobe

DIANE AND ALLAN ARBUS

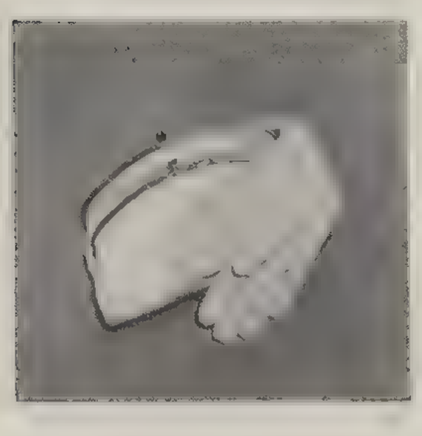




Completed here: a young American wardrobe in junior-sized proportions; every inch of it, fashion news. Navy blue's the basis of these monochrome costumes that begin with a coat to *buy* as one, *wear* as several.
The redingote, far left: What's smart about it—the longer waistline, slow slope at the back. What's clever about it—the way it adapts to every dress shown here. By Junior Sophisticates, in a silk-and-worsted fabric by Stern & Stern. $70. Saks Fifth Avenue; Harzfeld's.

The woollen day dress, far left: Contemporary look for a dress to have, for town lunches, for any-day-all-day. Long-bodied line, gathered-on skirt. By Lanz Originals, in Miron worsted with white linen. $50. Bonwit Teller; Harold's. Straw-based beret: Sally V.
The print dress, centre: Navy-blue bands printed on white silk shantung—spring afternoons, summer days. By Junior Sophisticates, $45. Added fizz: dotted Glentex scarf. Both, Saks Fifth Avenue; Harzfeld's.





The late-day dinner dress, right: Navy-blue cotton sateen bodice, $8. Soft, circular skirt, $15. Both in cotton by Everfast made crease-resistant by Everglaze. By Tween Jane, at Bonwit Teller.
Making the wardrobe a complete success, the belongings: Bracelet of rhinestone globes by Steiner; white kidskin gloves by Superb; white satin folder lined with red, by MM. All at Saks Fifth Ave.
Opera pumps of black patent leather by Barefoot Originals, from Altman.

How three smart Americans make one Vogue Pattern their own

A quick glance wouldn't tell you, but the three costumes on this page are all one pattern. (Vogue Pattern No. 8492, to be exact.) Three women thought about it differently (good American habit): the result, three totally different, equally smart looks. What it is: almost-a-sheath dress, but a little gentler, easier, with short sleeves, an oval neckline that dips to a V at the back. The box jacket has kimono sleeves (home tailoring becomes a pleasure), a lightly arched collar. That's what's basic. But watch what happens. On this page you see it twice: once in red-and-white-checked Botany flannel looking crisp enough to rustle. Then, there it is again as the pretty, nearly perfect theatre suit, or for cocktails or a little dinner, in Onondaga's red silk serge. *Opposite:* Here—for a woman who's certainly going to get her money's worth out of it—the pattern as a town, country, travel, or any-day-anywhere costume. Black-speckled Anglo wool tweed, worn with a sailor hat by Emme, white pigskin gloves by Superb. The other smart silhouette: the 1955 Dodge Custom Royal sedan.

Back views and yardages on page 206.



VOGUE PATTERN 8492

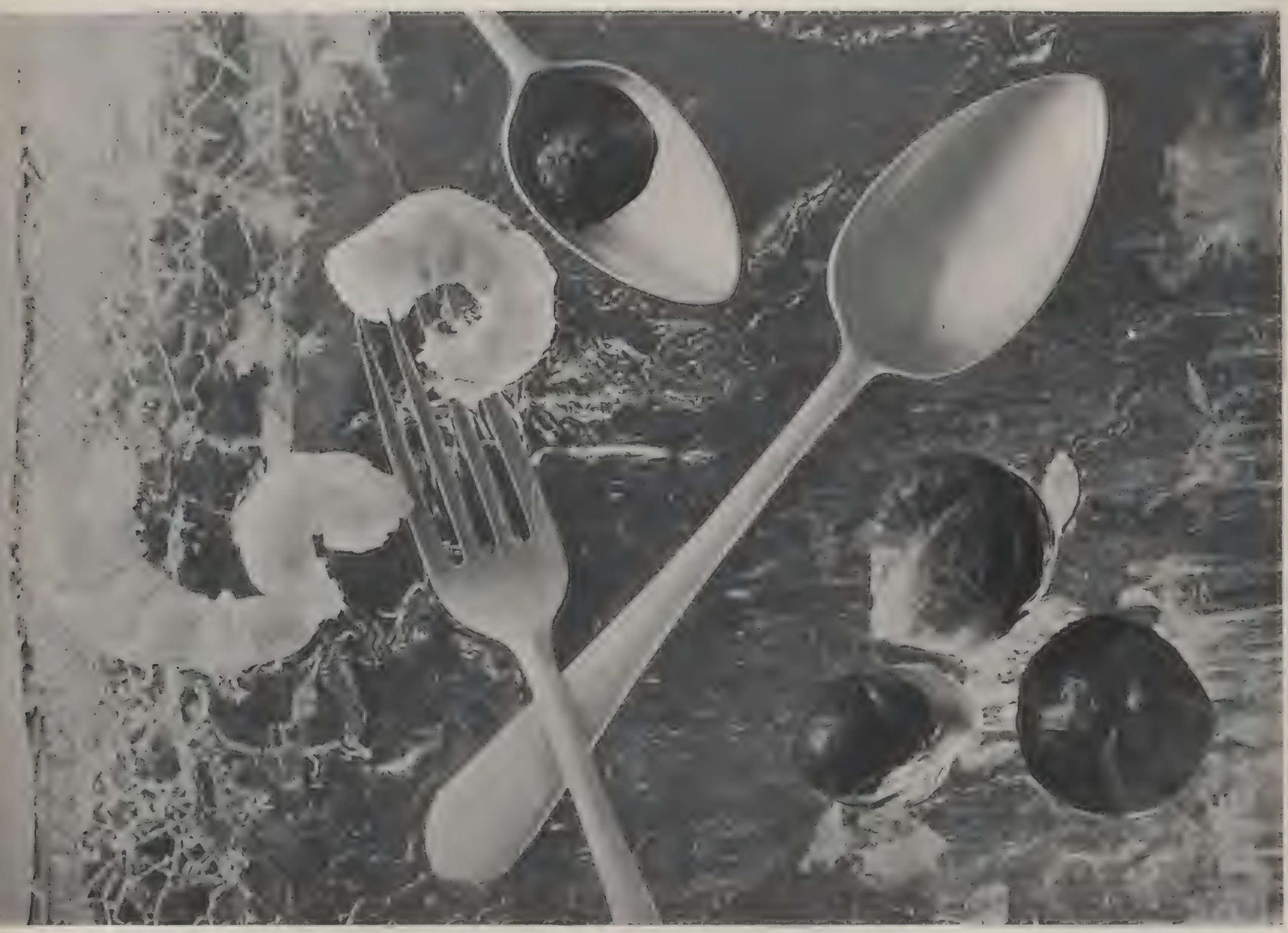
VOGUE PATTERN 8492

VOGUE PATTERN 8492

KAREN RADKAI



AMERICA'S NEW ICE AGE: FROZEN FOOD



HERBERT MATTER

NEW AGE OF EARLY AMERICAN SILVER. *Above:* It was beautiful when it was first designed; it's beautiful now; and chances are that most Americans will still consider it beautiful in the year 2????—when their dinner guests come in by way of Mars. Photographed here is Lunt's present-day interpretation: "Early American—Plain" in sterling silver. This, at Altman.

WHAT'S IN THE FREEZER FOR AMERICANS? The most dependable source of nourishment this country has ever known—food farmed at the farmer's convenience, picked at its prime, frozen on the spot with its vitamin content intact, and eaten when appetites are good and ready. (Nice change from the period following an earlier Ice Age, when primitive man had to eat his entire harvest at one sitting.) What else is in frozen food? A boom. In the U.S. now—twenty-five years from the year Clarence Birdseye first Kitty-Hawked the theory of quick-freezing—some 1,400 food companies freeze more than $1,200,000,000 of the nation's food supply (that figure: last year's retail sales figure). What else is in frozen food? Less waste of land. In Aroostook, Maine, for instance, the land once used for potatoes alone now can be alternated with a tremendous fresh-pea crop (a good thing, too, as the two crops have reciprocal soil advantages). With quick freezing, it doesn't matter that the whole country can hardly be expected to go on a straight diet of peas for the months of July and August when the crop is ready—the freezer becomes the Fort Knox of the fresh-pea supply. Now, any general rule for getting the most, both in taste and in nutrition, out of the freezer? This one rule: in general, follow the cooking directions on the package (although a comparative literature of frozen food cooking directions would divulge a great disparity of opinion). Any exceptions to the rule? These: it is *not* always necessary to cook vegetables in water if they're watched carefully—water is written into the cooking directions primarily for forgetful or distracted cooks. It is *not* dangerous to keep frozen vegetables in the refrigerator for a day or so after they're thawed—three days' time in a refrigerator is considered a fairly exhausting experience for fresh produce; once frozen vegetables thaw, they become subject to just about the same natural laws that affect the freshness and vitamin content of fresh produce. As for meat: the most successful method in our experience is this—take the frozen block of meat and *sear* it before you thaw it; this keeps the juices inside the meat while the thawing process goes on. As for fish: the great chefs seem to thaw frozen fish before cooking—except, of course, in the case of boiled fish.

WHAT'S NEW, DELICIOUS...FROZEN? The Campbell frozen soups—particularly if you add milk rather than water; if, to the cream of shrimp, you add some more shrimp and a dash of sherry; to the oyster stew, a dollop of butter and some paprika; to the cream of potato, a bit of chopped sorrel (however, if you're using the soup as Vichyssoise, whip it with milk in a blender and garnish with chopped chives or chopped water cress). Other news in the freezer: the frozen sauces that have joined the delicious Maxim frozen dishes at Altman—separate fish sauces and meat sauces, now, as well as the famous one-dish meals made by Maxim in Paris and flown, frozen, to the U.S. Also new, and in freezers across the country, are Crabettes—crabmeat the size and shape of sourballs, to be heated in the oven for canapés or pan-fried and served with a sauce for a fish course. Other new canapé-life: frozen ham sticks—sticks of breaded pressed ham. In this same category, not new, but extremely good and relatively unknown—Gretchen Grant frozen pastry puffs filled with chicken livers or cheese. There's a marvellous orange sauce for puddings, too—though you may not have recognized it at first sight: it's Birds Eye frozen orange juice, to which you add sugar, two beaten egg yolks, and one cupful of whipped cream. There are frozen Cornish rock pullets, geese, and pheasants from Victor Borge's Vibro Farms (Bloomingdale's has these). And now, there's even a knife especially serrated for cutting blocks of frozen food.

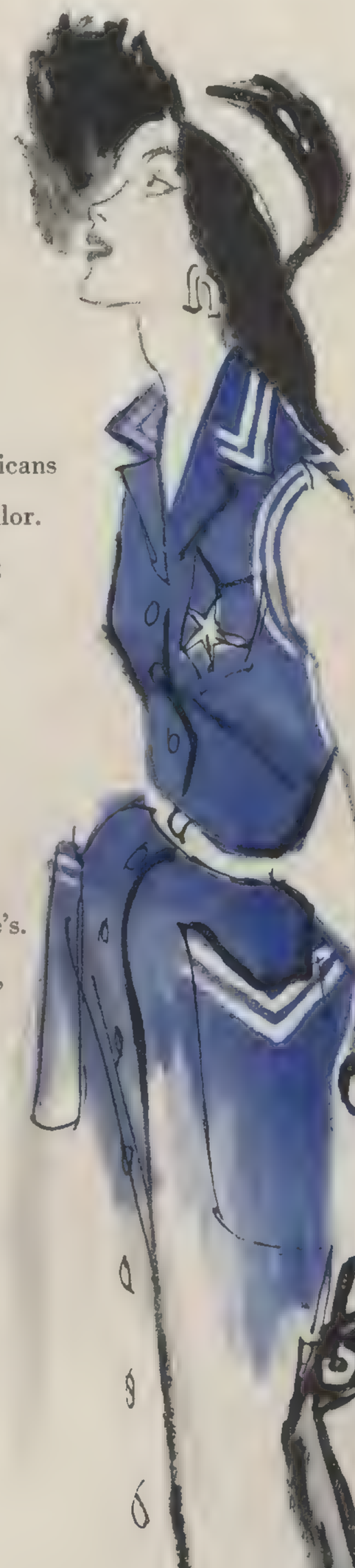
12 HOSTESSES' RECIPES FOR FROZEN FOOD; FREEZING FOOD.

Some hostesses use their freezers as storage plants for dishes made at home. Some use commercially frozen products in new ways. First, we'll consider the first group: Mrs. Lawrence Lowman always keeps a roast turkey cubed and jelled in its own broth in her freezer in the country—when she wants turkey for curries or creamed dishes, there it is. She also keeps Quiche Lorraine ready to be heated and served for lunch with a salad or as a first course at dinner. (Mrs. Lowman, incidentally, believes in slow thawing—if time is short, she thaws the food over a hot plate before putting it into the oven.) Mrs. Frank A. Vanderlip always keeps fresh tarragon in plastic bags in her freezer, chops the tarragon, while it's still frozen, into salads (this way, it comes to the table crisp). Others of her home-freezer occupants: stuffed green peppers, stuffed whole eggplants completely cooked and waiting for reheating. Mrs. William McK. Laughlin makes pheasant hash at the end of the shooting season; keeps this in the freezer the year around; serves it for country lunches with poached eggs and chopped chives—an individual casserole for each guest. Mrs. William Fahnestock keeps a delicious home-baked sponge cake in her freezer—when frozen, it can be kept indefinitely, and after slowly thawing, tastes as though it had just been baked. She keeps a bowlful of *crème brulé* in the freezer, too—but lets it thaw overnight when she has menu plans for it. Always in *(Continued on page 195)*

Real American blues:
the blue denims



It's the blue the U.S. put into fashion,
the soft sunned-and-aired blue
of blue denim. And in fashions
for the south now, north later,
it has the natural kind of smartness that Americans
hanker after—looks as apropos by the sea as a sailor.
Left: Blue denim shorts, Bermuda-length, $4;
checked gingham sleeveless shirt, $4.
The espadrilles in the sketch: by Kedettes.
Right: Blue denim coat-dress, here shown
on its Sunday-lunch behaviour;
to be worn, other times,
as a coat for a bathing suit. $11.
Bag by Roger Van S: Bloomingdale's.
Denim fashions: by Sailing Blues,
at Best's;
L. S. Ayres; Frost Bros.



In minutes...your skin glows with a youthful luminous radiance



Viva super masque

ENRICHED WITH VITAMIN A

What a wonderful sensation when you feel and see your skin become luminously radiant, alive with a misty glow —tightened and firmed. This happens in minutes with Frances Denney Viva Super Masque.

Viva Super Masque is much more than a momentary beautifier, more than a masque: it does more for your skin than you ever thought a masque could possibly do. Its magical effects are so lasting that you need apply it only every other day.

This is what Viva Super Masque will do for you.

Immediately, you feel and see a refreshing glow—your skin is tightened and braced. Your contour is smoothed and your skin appears to have a finer, velvet-like texture.

Viva Super Masque helps to retain the natural moisture of your skin, so essential for fresh, younger looking beauty.

With Viva Super Masque, enriched with Vitamin A, your skin glows with a radiant translucency . . . a luminous quality that lasts for more than a day.

Naturally, because your skin looks its radiant best, your make-up goes on more smoothly and you look more beautiful than ever before. $17.50 plus tax, for thirty individual treatments.

Viva—The Perfect Night Cream

Viva is the one lubricating cream which helps your skin to a new, petal-smooth beauty in only 30 minutes. Every skin, normal, dry and even sensitive skin, responds to the rich qualities of Viva. Lifeless looking skin appears to gain a new loveliness. $7.50 plus tax.

Now, no longer need beauty vanish as the years pass. Frances Denney helps you capture a younger looking beauty with Viva Super Masque and Viva. At the finest cosmetic counters, or write Frances Denney, Philadelphia.

FRANCES DENNEY





In these 3-hour danger periods your skin *"dies"* a little

There are 1- to 3-hour periods each day, doctors say, when your skin is in danger—open to such serious troubles as stretched pores . . . coarsened texture . . . cracking and "shriveling." These periods of skin "un-balance" occur right after you wash your face. In washing away dirt, you also remove natural skin protectors. Nature takes 1 to 3 hours to restore these vital protectors. Meanwhile, your defenseless skin "*dies*" a little . . .

Read how great beauties of the social world prevent the damaging effects of skin "un-balance"

After each washing—"re-balance" your skin

Whether your complexion is dry, oily or so-called "normal" . . . whether you are in your teens or your forties—your skin is susceptible to this problem of "un-balance" after washing—

That dry, taut, "burning" sensation
Rough flakiness . . . a blotchy look

These are the first danger signals of skin "un-balance," of more serious problems ahead.

Does this mean you should avoid washing your face? "Not at all," skin specialists say, "but after each washing, 're-balance' your skin *instantly* . . . "

You cannot afford to close your mind to the urgent demands of your skin with the excuse: "It's too late now" or "I haven't time for those elaborate beauty routines any more."

60 times faster than Nature

Light, swift-acting—Pond's Cold Cream "re-balances" your skin after washing—at least 60 times faster than Nature does. It combats dryness, "shriveling." Keeps pore-openings clear. Keeps skin texture fine and smooth.

Always a deep clearing at bedtime

Besides quick daytime "re-balancings" after washing, your skin needs a thorough clearing at night. A *deep* Pond's Cold Creaming dislodges water-resistant dirt from the pores. Keeps skin looking fresh, *vibrant*. Start now to give your skin this *complete* care. Soon friends will be saying, "Your skin is looking *marvelous* lately!"

Among the beautiful social leaders who use Pond's

MRS. FRANCIS IRÉNÉE DU PONT II

LA MARQUISE DE LÈVIS MIREPOIX

S.A.R. LA PRINCESSE MURAT

MRS. WILLIAM RHINELANDER STEWART

THE DUCHESS OF SUTHERLAND



The world's most famous beauty formula—never duplicated, never equaled. Get a large jar—begin giving your skin this simple, *complete* beauty care soon. *More women use and love Pond's Cold Cream than any other face cream ever made.*

La Comtesse Alain de la Falaise—

The Comtesse is the daughter of the late Sir Oswald Birley, England's court painter, and by marriage a member of a French family dating back to the Crusades. Keenly aware of the rewards of effective skin care, she says, "The most important part of my complexion care comes right after washing. I never leave my skin un-protected *an instant*, but restore it to normal at once with Pond's Cold Cream. And at night—I always give my skin a deep Pond's cleansing."





Under 1955 coats:

the long-waisted look

Everywhere in fashion, suddenly, this long-bodied look—and showing up particularly handsomely at resorts. (We've been seeing, recently: new long-torso bathing costumes; long-torso dresses for lunch-on-the-terrace, drinks-by-the-pool life.) The dress shown above: fine example of this look, and exemplary for late-day resort life now; for cities when they're warmer. This is beige silk with a texture like linen, cut long through the waist, with a jewel neckline (here jewelled with dark and light pearly beads). By Sir James, $25. Jay Thorpe; L. S. Ayres; I. Magnin. The fake pearls (earrings and ropes) are by Richelieu, at Jay Thorpe.

American prizes *continued*

Credits for the photographs on page 121 are as follows:

1. Fred Hess & Son. **2.** Miehlmann. **3.** Academy of Radio and Television Arts and Sciences. **4.** Leo Friedman, for RCA Victor. **6.** The New York *Daily News*. **7.** Camera Associates, Inc. **8.** CBS Radio. **9.** and **10.** Miehlmann. **11.** 4-H Club of America. **12.** Pillsbury Mills. **15.** Wide World Photos. **16.** Scripps-Howard Newspapers. **17.** Impact. **18.** and **19.** The New York *Daily News*. **20.** and **21.** Miehlmann. **23.** Camera Associates, Inc. **25.** Official Photograph, U. S. Navy.

FROZEN FOOD

(Continued from page 189)

the Fahnestock freezer for tea and cocktails: a quantity of pastry puffs; a whole smoked turkey wrapped in waxed paper *and* tinfoil. Mrs. Lowman Eric's cook makes certain dishes which are so greatly admired and so easily frozen that Mrs. Eric often takes them to friends as house presents. Among these dishes are coq-au-vin, lamb curry, chicken hash, *pot de crème chocolat*, and chocolate ice-box pudding. And Miss Jane Grant, who is likely to serve the best apple pie on the Eastern seaboard, at her Friday night dinners in the country—keeps the pies frozen and ready in her freezer (but pastry and filling meet oven-heat for the first time in their lives when they come *out* of the freezer).

Now, hostesses who use commercially frozen food with imagination:

MRS. GILBERT MILLER, wife of the famous producer, and herself a famous cook, serves a favourite dessert made of frozen raspberries.

COLD PUDDING
(iced)

Line a mould with thin pieces of stale white bread so that they overlap each other. Place a thin slice at the bottom of the dish. Boil the raspberries until they are very soft. Place the berries (sweetened to taste) in the mould, using a thin layer of bread between each layer of fruit until the dish is filled. Then the dish is pressed and placed on the ice to chill. This pudding is served with raspberry or black currant "Fool" poured over it.

RASPBERRY FOOL

Clean the fruit and boil with sugar. Then pass it through a sieve. Chill. Whip one-half pint of cream. Add the fruit to it and put on the ice for two hours.

Mrs. Miller also often uses frozen raspberries with a *cœur à la crème* made of cottage cheese and sour cream and put in a mould (preferably the traditional heart-shaped basket).

MRS. JOHN SCHOTT, wife of an American diplomat, has used American frozen food, purchased at the Commissary, for state dinners at Bonn. Here are some of her recipes which she will use wherever she is and can find frozen foods.

COQUILLES SAINT-JACQUES ALEXANDRE

2 boxes frozen scallops
Dry white wine
Chopped anchovies
Capers
Chopped pimiento
Lemon juice
Canned artichoke bottoms

Thaw and marinate 2 boxes of frozen scallops in dry white wine and simmer with a little butter. Drain, and put through finest blade of the meat chopper. Mix with chopped anchovies, capers, and chopped pimiento and add enough mayonnaise to make a smooth purée. The purée should be of the consistency of crab meat. Pile on canned cooked artichoke bottoms which have been marinated in lemon juice. Garnish with sprigs of parsley and place in the refrigerator at least 2 hours before serving.

This is served at luncheon with veal and a dessert, perhaps a mousse and petits fours.

COQUILLES SAINT-JACQUES
EN BROCHETTE

2 lbs. frozen scallops
Dry white wine
12 mushrooms
1 tablespoonful Italian vermouth
6 slices Canadian bacon or lean ham in 2-inch squares

Thaw and marinate 2 lbs. of scallops in dry white wine and let stand overnight. Drain. Cook 12 small mushroom caps in sweet butter and a tablespoonful of Italian (sweet) vermouth. Cut 6 slices of Canadian bacon or lean ham in 2-inch squares. Fill metal skewers with the alternating ingredients. Roll in melted butter. Place skewers in broiling oven about 3 inches from the flame and broil 5 to 6 minutes, or until bacon or ham is crisp. Turn and baste occasionally with the melted butter. Serve on a heated platter, preferably round, and garnish with sprigs of parsley and lemon wedges. In the centre of the platter, pile crisp straw potatoes.

Thin slices of brown or rye bread, buttered lightly, is a nice accompaniment.

BLANC DE VOLAILLE RIENZI

2 boxes frozen broccoli
Lemon juice
Dry white wine
2 or 3 boxes frozen chicken breasts
4 tablespoonfuls butter
2 cans cream of mushroom soup
1 cupful chicken consommé or stock
1 egg yolk
1 cupful milk
3 tablespoonfuls port
Salt and pepper
¼ cupful grated Gruyère cheese
½ cupful whipping cream
Parmesan cheese

Thaw and marinate 2 boxes of frozen broccoli in lemon juice for a few hours. When ready to use, heat gently in a saucepan with a little butter until just tender. Do not cook. Drain, and set aside. Keep hot.

Thaw and marinate 2 or 3 boxes of frozen chicken breasts in dry white wine for a few hours. Slice each breast into thin strips and sauté lightly in butter. Do not brown. Keep hot.

Make the following sauce: In a double boiler, melt 4 tablespoonfuls of butter with 2 cans of cream of mushroom soup and 1 cupful of chicken consommé or stock, stirring constantly. Fold into the sauce 1 egg yolk beaten slightly with 1 cupful warm cream and 3 tablespoonfuls port. Season with salt and pepper.

Arrange the broccoli in an ovenproof baking dish about 2 inches in depth and pour over it one half of the sauce. Add ¼ cupful grated Gruyère cheese to the remaining sauce. Place the strips of chicken over the broccoli and cover with the remaining sauce. Spread ½ cupful whipping cream over the chicken and sprinkle with grated Parmesan cheese. Put under the broiler until lightly browned. Serve dry fluffy rice with this if it is to be a hearty course in a simple menu.

BISQUE DE COQUILLES
SAINT-JACQUES

2 boxes frozen scallops
Dry white wine
2 tablespoonfuls butter
1 carrot
1 onion
1 bay leaf
Parsley
Thyme
1 cupful chicken broth
2 egg yolks
1 cupful cream
Salt
Dry sherry

Thaw and marinate 2 boxes of frozen scallops in dry white wine overnight. Drain, saving the wine marinade, and put them through the finest blade of the meat chopper.

Melt 2 tablespoonfuls of butter in a saucepan with 1 diced carrot and 1 onion finely chopped, and cook until golden. Add 3 sprigs of parsley, 1 bay leaf, and a little thyme. Strain. Place in a double boiler the finely minced scallops, 1 cupful of the wine marinade, and 1 cupful of chicken broth. Simmer without boiling. Add the vegetables and the cooking liquor. Beat 2 egg yolks in a cupful of warm cream with a few drops of brandy. Add to the soup in the double boiler. Add enough warm cream to make a smooth, even consistency (this soup should be thick), season to taste with salt and Madeira (a dry sherry will do), and serve in soup plates. Garnish each plate with one whole scallop and a sprig of parsley.

MRS. NORBERT MCKENNA is a Cordon Bleu cook-hostess who divides her life between New York and a house in the country. She often cooks, particularly in the country, and finds frozen foods a great help for transition meals between the two places—commercial frozen foods which she buys, or partially cooked foods which she puts into the deep freeze.

STRING BEANS AND LIMA BEANS
CASSEROLE AU GRATIN

1 ten-ounce box frozen string beans
1 box frozen Ford Hook lima beans
2 cupfuls white sauce with ½ grated onion
1 teaspoonful summer savory

Cook the vegetables according to directions and drain. Combine with white

(Continued on page 196)



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FROZEN FOOD

(Continued from page 195)

sauce to which summer savory and onion have been added. Place in a low casserole and dot with butter and bread crumbs, brown, and serve.

White Sauce: Heat butter and grated onion without browning till transparent. Add flour and continue as usual. Add summer savory to taste.

PURÉE OF PEAS

Cook frozen peas with lettuce, parsley, a teaspoonful of sugar, and a teaspoonful of butter. Purée. Add salt, pepper, and butter. Serve with white bread cut in triangles and fried in butter, placed around the purée.

PÊCHES CARDINAL

1 box frozen raspberries
1 box frozen peaches
2 tablespoonfuls of kirsch
½ small tin blanched almonds
2 tablespoonfuls melted raspberry jelly

Thaw the fruit and place in a serving bowl (preferably over ice; I have a double glass bowl for this purpose). Add the kirsch. Sprinkle with the blanched and slivered almonds.

FROZEN CORNISH ROCK HEN PARTIALLY COOKED AND PUT IN THE FREEZER

(Stuffing for 6 rock hens—½ eaten and ½ frozen)

1 cupful wild rice
1 large leek
2 medium onions
Livers, hearts, gizzards
1 branch parsley
1 teaspoonful thyme
4 tablespoonfuls butter

Wash the wild rice until clean. Boil the rice in plenty of well-salted water for 25 minutes. No more. Sauté the livers, hearts, and gizzards in 2 tablespoonfuls of butter on a medium flame being sure that the edges of the meat do not harden. Season. Sauté the onions and leek and parsley, all chopped very fine, in 2 tablespoonfuls of butter. Do not allow to brown. Cook until transparent. Combine the onion mixture with the livers and chop fine. Mix with the rice drained. Add thyme and mix in any butter left in the pan, or add a little, and stuff the birds. Truss and arrange for cooking. Freeze in individual containers.

Optional sauce: Pour a brandy-glassful of cognac into the drippings in the roasting pan. Flambé and rake up all the drippings until well dissolved. Add 1 cupful of canned chicken bouillon or make from a bouillon cube. Cook for 5 minutes and pour over the birds before they are frozen. *Or*—when cooking the birds after defrosting: Butter them and sprinkle with flour. Finish roasting until they are golden brown, adding onion to the pan. Proceed as above for the sauce, adding one cupful of heated sour cream. Cook 3 minutes longer, discard onion, and serve.

FONDUE DE POULET À LA CRÈME

(for four)

2 boxes frozen chicken breasts
1 box frozen chicken legs and thighs
(*The equivalent of two 2½-lb. broilers*)
3 onions chopped fine, or 5 shallots
4 tablespoonfuls butter
Salt and pepper
1 glassful cognac
1 teaspoonful curry powder
1 pint cream
1 teaspoonful butter

Defrost the chicken parts completely with the aid of cold water if necessary. Heat a large shallow frying pan (a *sauteuse* with a cover). Melt 4 tablespoonfuls of butter without browning. Add the chicken, a teaspoonful of salt, pepper, the onions, and cook over a low flame covered for 25 minutes, turning occasionally. It will steam in its own juices. Add the cream, curry powder, and finish cooking another 10 minutes. Add the cognac and cook for 5 minutes. Remove the pieces of chicken to a hot platter and keep warm. Boil the sauce and remove from the fire and add cold teaspoonfuls of butter from the fingers, stirring briskly. Correct the seasoning. Strain over the chicken, pressing hard on the onions. Serve surrounded by fine, buttered egg noodles.

BRUSSELS SPROUTS AU GRATIN

Boil 2 boxes of frozen brussels sprouts in salted water according to directions. Drain. Add 1 liberal cupful of white sauce to which 3 tablespoonfuls of white cheddar cheese have been added. Place in a shallow baking dish, sprinkle with bread crumbs, and dot with butter. Brown under the broiler till golden and bubbly. Serve.

CAULIFLOWER MOULD

3 boxes frozen cauliflower
1 cupful white sauce
3 whole eggs
Seasonings

Boil the frozen cauliflower three minutes or until soft enough so that it will purée easily. Pass through a medium strainer until smooth. Add the white sauce to which 2 or 3 sprinkles of nutmeg have been added. Season generously with salt and pepper to taste. Add the beaten egg yolks. Beat the egg whites stiff and fold the mixture into them. Pour into a buttered mould and bake in a moderate oven (375°) in a pan of hot water for ½ hour. Serve with Hollandaise or Mornay sauce.

MORNAY SAUCE

White sauce
3 teaspoonfuls flour
3 teaspoonfuls butter
1 cupful milk
¼ teaspoonful nutmeg
¼ teaspoonful pepper
Dash Cayenne pepper
Salt to taste

1 tablespoonful grated Gruyère cheese
1 tablespoonful grated Parmesan cheese

Sauce Mornay begins with white sauce. Melt the butter in a saucepan. When bubbling, add the flour. Stir briskly, but allow to cook without browning. Add the hot milk, stirring till thick and smooth. Add nutmeg, seasonings, and the cheeses. More cheese may be used if desired.

Four boxes of frozen spinach may be substituted for the above recipe. With the use of frozen chopped spinach, which, after being cooked according to directions on the package, must be ground 3 times through a meat grinder.

For creamed spinach, the same procedure of cooking and grinding the spinach is followed. Add salt and pepper, butter, and ½ cupful of cream to the chopped spinach. Mix in well.

MRS. BARTLEY CRUM is not only a fine cook-hostess, but a well-known writer about food. Following are some of her frozen-food recipes:

GREEN BEANS AMANDINE

1 package frozen French-cut green beans
2 tablespoonfuls butter
Salt, pepper
⅓ cupful shelled blanched almonds

Pop the unfrozen beans into rapidly boiling salted water and simmer until tender but not soft. Drain very well. This is important—there must be no water at all left in the beans. Return to pan in which they were cooked and stir in the butter until it is melted. Add salt and pepper to taste. Sprinkle over the top slivered blanched almonds which have been previously sautéed in a little butter until brown and lightly salted. Serve immediately.

FROZEN SHRIMP

Suggestions when buying and cooking: Buy frozen shrimp in the shell. It is then not dry and the full flavour is retained. Cook frozen shrimp before thawing. Use only enough boiling liquid to cover shrimp. When shrimp are dropped in, only occasional bubbles should come to the surface. This is called simmering. Shrimp has been cooked sufficiently when white shells have become dappled with pink.

To 1 pound of raw shrimp, allow 2 cupfuls of liquid—preferably sea water. If not this, then strongly salted water to which has been added 1 bay leaf, thyme, peppercorns, and a bouquet garni. Simmer for 3 to 5 minutes waiting to see the colour change. Let the shrimp get cold, but do not plunge into cold water to hasten cooling.

MRS. EUGENE WARNER has travelled widely collecting recipes from all over the world. She feels that Americans are, for the most part, unaware of the possibilities of fish dishes. The following two recipes are favourites which she now uses for frozen fish. Her two favourite frozen vegetable recipes are included and she often serves pineapple chunks, still partially frozen, covered with green *crème de menthe* as a quick dessert when time is short or unexpected guests arrive.

FROZEN FISH FILLETS

(for four)

Frozen fish fillets
4 tablespoonfuls butter
1 tablespoonful minced onion
2 tablespoonfuls tomato catsup or chili

⅔ cupful dry white wine
½ tablespoonful flour
4 tablespoonfuls cream
Salt and pepper

Combine 4 tablespoonfuls of butter, 1 tablespoonful of minced onion, and 2 tablespoonfuls of tomato catsup or chili in a baking dish or casserole and bake 10 minutes in a 400° oven. Add the fillets, thawed, and the white wine, and bake for 10 minutes more. Remove the fish to a hot platter. Add ½ tablespoonful flour and 4 tablespoonfuls cream to the sauce in the pan. Cook until well blended and pour over the fish. If onion is omitted, the mixture need only be blended before the fillets are added.

Almost any kind of frozen fillets can be used. I usually serve this with boiled parsley potatoes and French green beans or spinach, salad, and a dessert with some substance as the meal is rather light.

FROZEN SWORDFISH

Put swordfish steak cut about an inch thick into a shallow pan. Pour milk o the top of the steak and soak for one hour. Put in a pre-heated broiler and broil about 8 minutes. The milk will keep the steak juicy. Discard the milk, and add a large dollop of butter and paprika. I usually serve this with broiled or scalloped tomatoes and parsley potatoes and a fruit dessert.

FROZEN SPINACH

Cook according to directions on package. Drain thoroughly and add butter and a generous sprinkling of nutmeg.

BRUSSELS SPROUTS WITH CHESTNUTS

1 package brussels sprouts
1 cupful chestnuts
¼ cupful butter
2 teaspoonfuls sugar
⅓ cupful brown sugar
½ teaspoonful meat extract
½ teaspoonful salt

Cook 1 package of sprouts according to directions on the package. Boil and shell the chestnuts. Cook 1 cupful of the shelled chestnuts in boiling water until tender. Sauté the sprouts in butter lightly. Mix ¼ cupful of butter and 2 teaspoonfuls of sugar until brown. Add ⅓ cupful of brown stock, ½ teaspoonful meat extract, ½ teaspoonful of salt to the sprouts, and mix with the chestnuts.

MRS. JULIAN STREET, JUNIOR, also divides her time between a New York apartment and a house in the country, and finds it a great convenience to prepare foods to put into the freezer and to use the frozen foods which she keeps on hand imaginatively.

FROZEN SQUASH SOUP

Chop up 5 medium potatoes, 3 stalks of celery including the leaves, 3 carrots, and 2 large onions. Simmer until soft in 2 cans of consommé with 2 bouillon cubes. Add 1 package of frozen puréed squash and put it all through a sieve. Add enough cream to get the desired consistency; season and heat (don't boil). Sprinkle with chopped parsley.

FROZEN STRAWBERRIES WITH CŒUR À LA CRÈME

Mash a large cream cheese gradually, adding 1 cupful or more of heavy cream and 3 tablespoonfuls of strained honey. Mix until smooth and put into a heart-shaped basket which has been lined with cheesecloth wrung out in cold water. Chill in refrigerator several hours.

Defrost whole strawberries and sliced peaches. Unmould *cœur* on a round platter and surround with little mounds of peaches and strawberries. Sprinkle fruit with raspberry Melba sauce.

FROZEN FILLETS OF SOLE WITH SPINACH

Cook 1 package of frozen chopped spinach, drain, and season. Defrost fillets of sole. Put a spoonful of spinach on each piece, and roll it up. Poach the rolls gently in a little white wine and water. Remove them to an ovenproof dish, and make a cream sauce, using the wine in which the fish was cooked as well as some cream. Pour over the fish, sprinkle with grated Parmesan cheese, and put under the broiler to brown.

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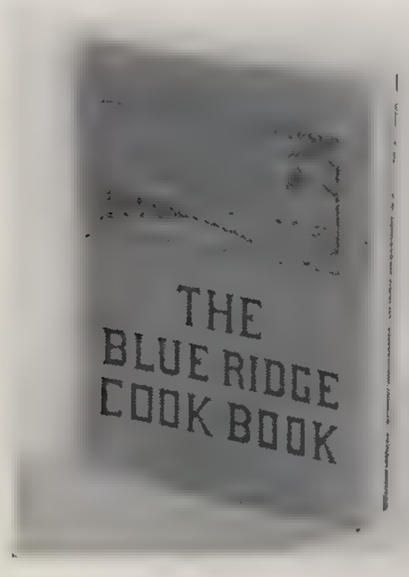
SHRIMP WITH SAUCE CARDINAL

Cardinal sauce: Boil 1 pint of Béchamel sauce to which add one half pint of fish fumet and a little truffle essence, and reduce by a quarter. Finish the sauce, when serving, with three tablespoonfuls of cream and 3 ounces of very red lobster butter.

Béchamel sauce (makes 4 quarts):
1 lb. white roux
(or 16 tablespoonfuls flour blended with 17 tablespoonfuls butter)
4½ quarts of boiling milk
½ lb. lean veal
⅔ oz. of salt
1 pinch mignonette pepper
Grated nutmeg
1 small sprig thyme
1 minced onion

Pour the boiling milk on the roux, which should be almost cold, and whisk it well to avoid lumping. Let it boil, then cook on the side of the fire. Meanwhile, the lean veal should have been cut into small cubes, and sautéed in butter in a saucepan, together with the minced onion. When the veal has cooked without becoming browned, it is added to the Béchamel, together with the other seasonings and the salt. Let the sauce simmer for about 1 hour in all and then strain it through a fine sieve into a tureen: butter the top, lest a crust should form.

Lobster butter: Reduce to a paste in the mortar the spawn, shell, and creamy parts of lobster. Add their equal in weight of butter and strain through a very fine sieve.



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1955 shoe inventions:
two first steps

Above: The invention here? The shoe on the left has it; the shoe on the right hasn't—and what it is is an uncushioned heel. The heel goes straight to the sole of the foot without stopping for any innersole, without so much as a quarter-of-an-inch of platform. (It's the first we've ever seen of this particular piece of perfection—could be it'll be a new sandal habit.) Here, in black brocade, $28. I. Miller. *Below:* The invention here? A shoe that will wash like a window—it's made of spun glass. Evelyn Liparé, who designed it, was *not* working toward amphibious shoes—what she was searching for was a material with a high gloss, great durability, a new kind of shining beauty. Pale-blue sandal mounted on china-blue calfskin, $27. Bonwit Teller.





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3. Plan an article on your own city or town or the region near your college, describing places you would or would not recommend to a traveller.

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Clothes-news situation at the resorts

Every year, now, there are some—some changes in the resort-clothes picture that turn out to be the big summer clothes news for men, for their beach-resort lives. This looks to be it, this year: new colours in easy jackets, new material-discoveries for same, new cuts in shirts.

Above: Fine cut of country jacket—and the news is this: it's made of a handsome hand-woven Indian cotton called Bihari-Suti, cool-feeling, soft blue, with a good firm handful of black in the warp. Particularly good with grey flannels, yellow linen—and sunburns. Jacket, about $63. From Saks Fifth Avenue, the New York and Palm Beach shops.

Below, first: Interesting situation here—a polo-collared shirt of Pima cotton in a shade that's almost as tonic as a winter holiday: brick orange. We like the way it looks with grey flannels, walking shorts, black and white striped flannel golf slacks, as here. By Izod of London, about $9. From De Pinna, New York, Miami; Neiman-Marcus.

Below, second: A jacket that's on a new track—it's of Angora jersey, has the weight and ease of a sweater, the latitude of a cotton jacket or blazer, can be rolled up in the corner of a suitcase and come out looking rested. As for the colour—it's strong sun-yellow, and while it's fairly breath-taking at first glance, it could come to be the important summer colour. $90. From Alexander Shields, New York and Palm Beach.

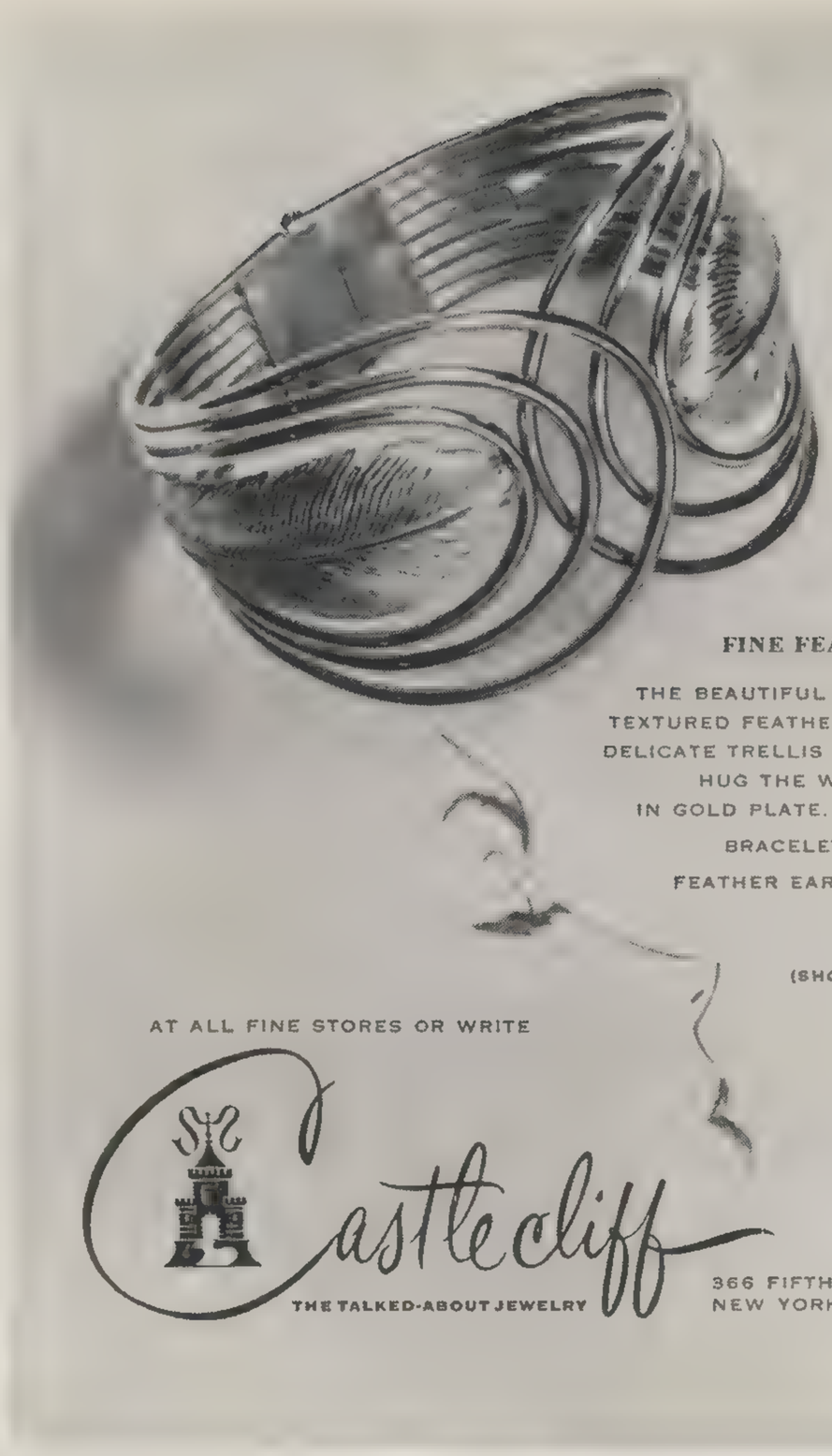
Below, third: A shirt that's a cross between the Norfolk jacket and the Cuban planter's shirt—complete change for the after-swimming change. By Jantzen in a salt-white Cohama fabric—a firm, cooled mixture of rayon, acetate, and cotton, $15. Altman.

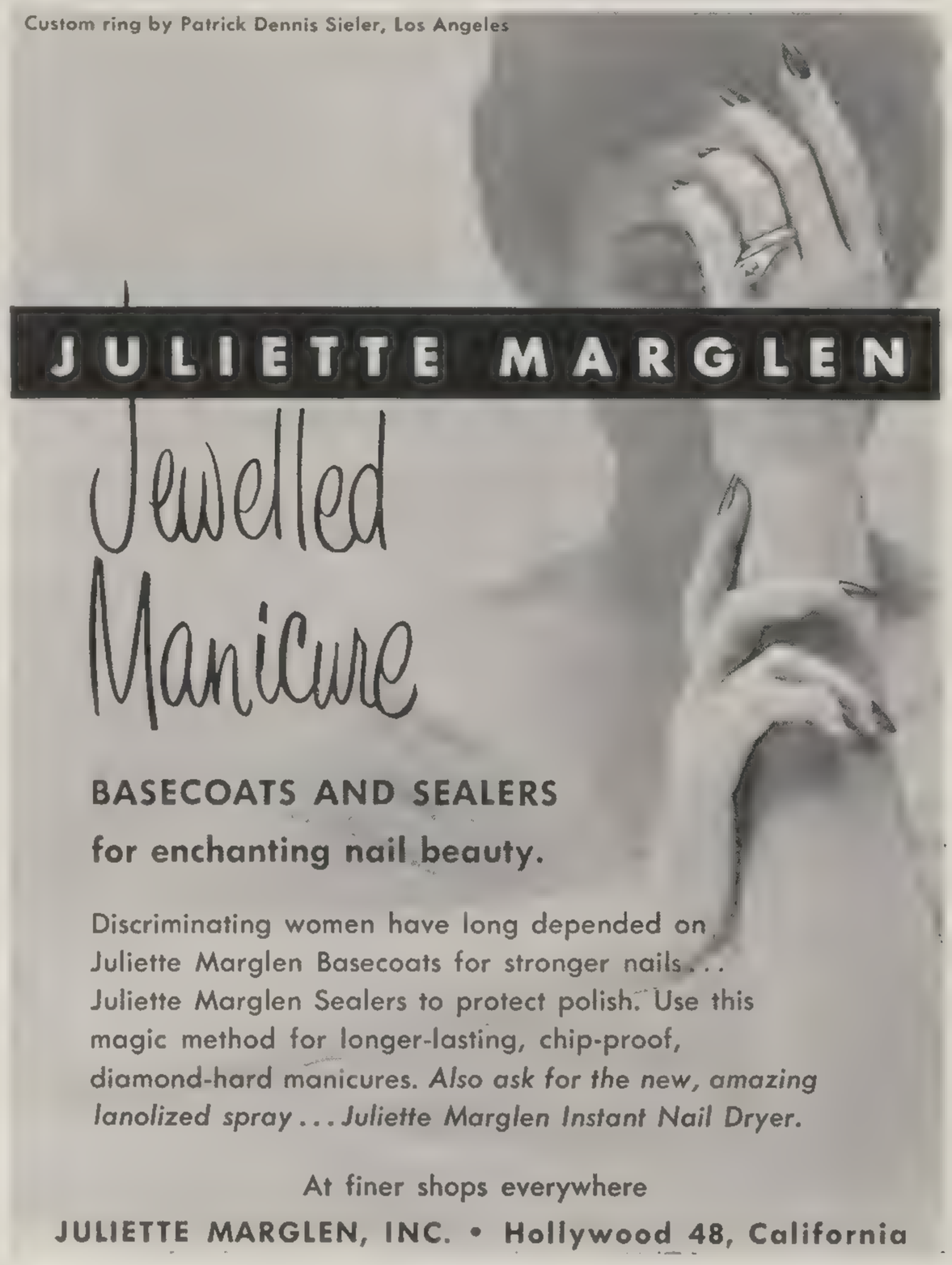




HONEYMAN









She never slept in a bed!

This is Maria, aged 8. She lives in Kalavryta, the "Lidice" of Greece. Her father was killed by the rebels. Her mother wanders the countryside, weak in mind after years of suffering. Home is a cave dug out of a cliff. Bed is the earthen floor on which dirty rags are spread at night. Food is an occasional bowl of soup, a few greens or a piece of bread begged from a poor neighbor. Maria's is the lost generation, lost from the want of love of fellow creatures and even the simple needs of food and shelter. How can she grow up . . . who will help her?

You alone, or as a member of a group, can help these children by becoming a Foster Parent. You will be sent the case history and photograph of "your" child upon receipt of application with initial payment. "Your" child is told that you are his or her Foster Parent. All correspondence is through our office, and is translated and encouraged. We do no mass relief. Each child, treated as an individual, receives food, clothing, shelter, education and medical care according to his or her needs.

The Plan is a non-political, non-profit, non-sectarian, independent relief organization, helping children in Greece, France, Belgium, Italy, Holland, England, Western Germany and Korea and is registered under No. VFA019 with the Advisory Committee on Voluntary Foreign Aid of the United States Government and is filed with the National Information Bureau. Your help is vital to a child struggling for life. Won't you let some child love you?

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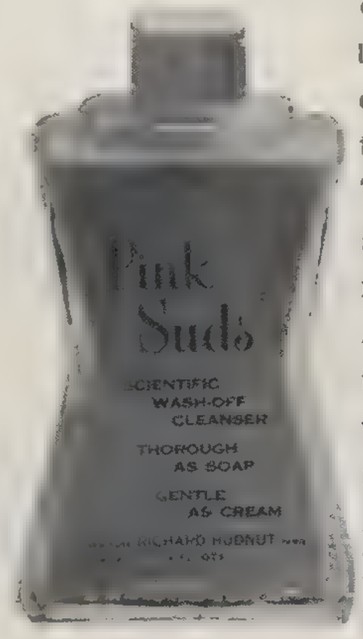
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Discoveries in beauty



Above: Osa Larsen adds a word to the lexicon for dry complexions—water soluble. Meaning: fluids capable of refreshing the skin's tissues must duplicate the skin's own balance of moisture and oil. Otherwise, the substance merely floats on the surface. All of Osa Larsen's treatments are fluid *and* water soluble. Their emollients encourage the skin's supple smoothness. A light-textured make-up adds to the bloom.



Left: The efficiency of soap, the gentleness of cream, that's what Richard Hudnut's Pink Suds mean to hands and faces. Stern's.

Below: Beauty memo: the Jacquet line. Rich creams, rousing lotions, a transparent make-up—adopted now could work towards a prettier spring complexion. Saks Fifth.



MIEHLMANN

THE PHILLIPS COLLECTION

(Continued from page 140)

Long before twentieth-century painting became the conservative cachet, Marjorie and Duncan Phillips along with Dr. Albert Barnes, Lillie P. Bliss, John Quinn, and Louise and Alfred Arensberg, bought contemporaries. Now the Phillips Collection, in addition to El Greco and Goya and Daumier and Chardin among others, possesses Cézanne, Van Gogh, Matisse, Bonnard, Dove, Dufy, De la Fresnaye, Gatch, Juan Gris, Kandinsky, Karl Knaths, Kokoschka, Marin, Miró, Mondrian, Moore, Nicholson, Picasso, Pippin, Rattner, Rouault, Seurat, Shahn, Soutine, and dozens more of greater or lesser rank.

It was not always that way with Duncan Phillips. As a young man he was not nearly as far-sighted nor as courageous. He reserved that right of which Charles Baudelaire said: "Everyone is interested in establishing the right to contradict oneself." In 1914 when his book, *The Enchantment of Art*, was published, he scratched in fury at the painters shown the year before at the famously invigorating New York Armory Show. He called that exhibition "quite stupefying in its vulgarity." Although he now owns two great Matisse paintings, the 1948 "Interior with Egyptian Curtain," and the 1916 "Studio, Quai St.-Michel," he wrote then "such extremists" as Matisse were "anarchists not artists." Although he owns now two great Van Goghs and six Cézannes, he called them then "unbalanced fanatics . . . to imagine that they saw nature subjectively in cubes and ovals." That first Phillips book was almost as "wrong-headed" as Ruskin's first book, the initial volume of *Modern Painters*.

Fairly soon, however, Duncan Phillips joined the great modern collectors whose discernment and taste have given pleasure to millions of Americans. Phillips, in fact, is not just a great collector. Mr. and Mrs. Phillips are professional museum directors and Mrs. Phillips is a painter who has had many one-man exhibitions. They hear no sales talk. They usually know more than the sellers. In past years they often bought in Europe, but now they buy mostly in New York. But of all the paintings in the Collection, the one that gives Duncan Phillips perhaps the most pleasure is Renoir's masterpiece, "The Luncheon of the Boating Party." One day in Paris in 1923, he lunched with the sons of old Durand-Ruel, the impressive dealer in Impressionists. Facing him, on the dark dining room wall hung the glowing, healthy Renoir, its composition intricately woven, the straw hats of the men yellow as buttercups, the wine and the grapes shimmering in the sunlight, the girls as charming as the flowers on their heads. Phillips paid $125,000 for it, gratefully. (Without price now, its insurance value is a quarter of a million.) Shown all over the United States, "The Boating Party" will be shown for the first time publicly in Paris this summer when it goes on exhibition at the Orangerie.

Five years after Renoir painted "The Boating Party" in 1881, Duncan Phillips was born in Pittsburgh, his grandfather, the steelman, the Laughlin of the Jones and Laughlin Steel Corporation, and his father, Major D. Clinch Phillips. After his first years in the rich old Laughlin house where the only paintings were large dark landscapes in huge gold frames, the Phillips family moved to Washington. When he went off to Yale, class of 1908, Duncan Phillips planned to be a writer, there became editor of the *Yale Literary Magazine*. (While at Yale he never found out that the University owned the incomparable Jarves art collection.) After graduation he returned to Europe, there to come upon, in the Louvre, a group of paintings which were to influence the rest of his life. He saw his first Chardins, the peaches, ruddy and fuzzed, the plums, the bowls, the jars, the pots, the "poetry of domestic life." Now he owns Chardin's "Bowl of Plums," with one rosy peach and a flower-sprigged white chocolate pot, which hangs in the great dark music room of the Gallery, near the large "The Uprising" by Daumier, which in turn is flanked by a Cézanne still life of a few pears, the usual raffia-wrapped jug, and an exquisite white tablecloth with pink stripes.

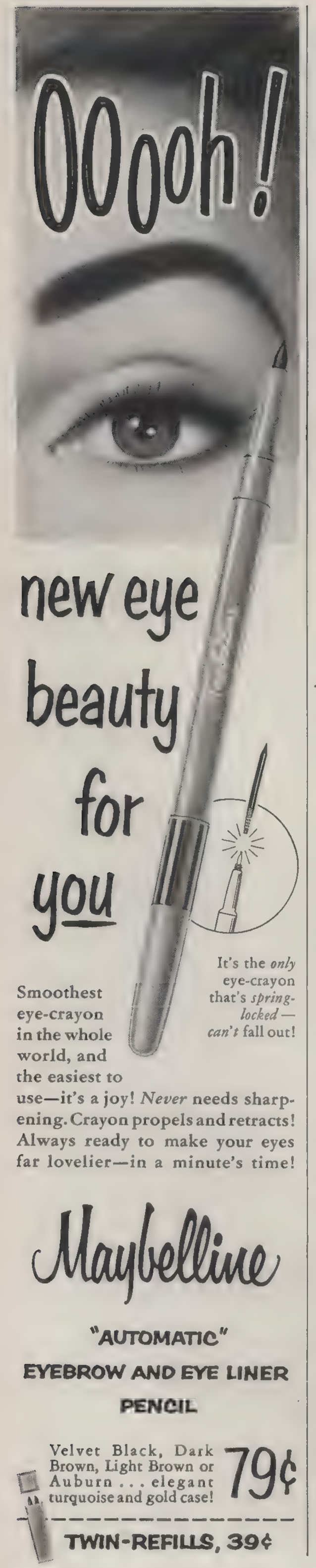
After Paris, Phillips went on to Italy, there to come upon Giorgione and a scholarly project which was to keep him busy for the next twenty-five or so years. In 1937 he published the fourth of his books on art, *The Leadership of Giorgione*. When Bernard Berenson, the great authority on Italian masters, in a letter to Phillips praised the book as the best on the subject, Phillips was considerably set up. Tucked away in the Gallery in the same vast room which holds the Chardin, is a small precise painting, which could be called either a landscape with two figures or two figures in a landscape. The label asks: "Giorgione?" Of it, Phillips has written: "It could be called the earliest source of modern romantic landscape . . . he was the first single-minded independent in the history of painting . . ."

When Duncan Phillips returned to this country he left Washington for New York, and as a serious young man about town settled down to writing, eventually doing some work for his friend, Frank Crowninshield, the new editor of *Vanity Fair*. At the same time that he began suggesting painters and writers to Crowninshield, he started buying a few paintings for himself. He bought Augustus Vincent Tack, Ernest Lawson, Arthur B. Davies, George Luks. To his father he suggested the purchase of "Moonlight, Tarpon Springs" by George Inness. (Those paintings still hang in the Phillips.)

In 1918 Duncan Phillips' father and brother both died. In their memory, Duncan Phillips and his mother in 1920 opened the Phillips Memorial Gallery by admitting the public on certain days to certain of the rooms in their own house, the red-brick house at 1600 Twenty-first St., N.W., close to Dupont Circle. Not long afterwards, Phillips showed some of his paintings, including the Chardin, at the Century Club in New York. One afternoon, his friend, the painter Gifford Beal, introduced his

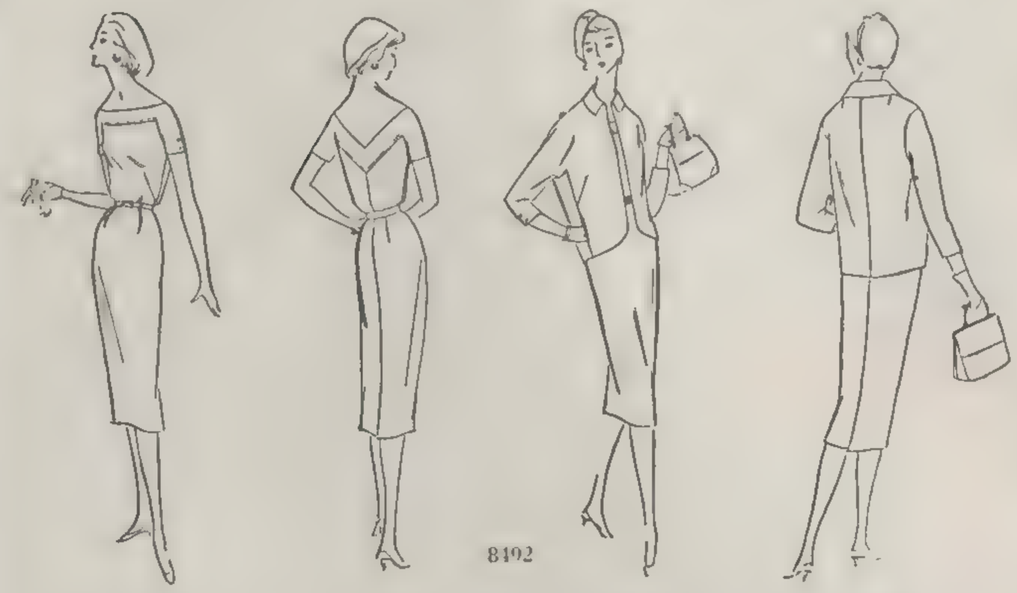
(Continued on page 206)





VOGUE PATTERNS

(Other views of the Pattern shown on pages 186-187)



VOGUE PATTERN 8492. Above, four views of this one costume (the same costume that is shown on pages 186-187 in three different fabrics for three kinds of wardrobe activity). This pattern is available in sizes 12 to 20 (30 to 38). To make the almost-a-sheath dress and the easy jacket in size 16 (34), you will need 3⅜ yards of 54" wide fabric; or 4 yards of any 48" wide fabric; or 5½ yards of 35"-wide fabric. The price: 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

THE PHILLIPS COLLECTION

(Continued from page 205)

niece, a young painter, named Marjorie Acker. In 1921 Duncan Phillips and Marjorie Acker were married, and started an attack of furious buying. By 1930 they were so extravagantly rich in modern works that they moved out of the red-brick house into another red-brick house, this one, a house which they built on Foxhall Road, a Maryland Colonial house with a black and white marble foyer, with great walls on which to hang paintings. In the long, comfortable, chintzy living room sunny and bright with books, flowers, and silver, through which three enormous black poodles roam like horses, hang four large flower paintings by Mrs. Phillips and three magnificent Bonnards. They began buying the first of their sixteen Bonnards in 1929 when practically no one else in this country realized their beauty, when few anywhere saw how "delectable," to use Mrs. Phillips' own word, Bonnard is. When Bonnard in the thirties came for luncheon one day and saw his 1910 "Early Spring," he asked for a brush to make a few minor changes. By an extraordinary bravura performance of distraction, Mrs. Phillips diverted him from that project.

Just as the Phillips Collection has these superb Bonnards, it also has perhaps the best collection of John Marin in the country. Long before most of the art world, with the exception, of course, of Alfred Stieglitz, Duncan Phillips understood the calligraphic paintings of Marin, and, in 1926, started to buy them. He bought consistently year after year, ending only with the young fidgety peach trees with their beautiful snarled pink lines that Marin painted just before his death in 1953. Four years before Phillips bought Marin, he bought Arthur Dove, that American painter of whom Phillips later wrote "Dove's originality and genius are incommunicable . . . his wit and fantasy and symbolism of personal experience are secure from imitation. . . . As a man he was like his pictures, simple, strong and fine, a farmer philosophically in tune with the earth and the seasons, an inventor of a whimsical American design full of personal poetry and a painterly alchemy, an independent spirit in love with paintings." For years Phillips was one of the three or four Dove purchasers. To Stieglitz, Dove's dealer, Phillips guaranteed that each year he would buy at least two paintings, thus releasing Dove from the necessity of commercial painting, allowing him as well to give up farming in upper New York State.

At sixty-eight, Duncan Phillips still keeps his eye fresh, still adds to his Collection only the paintings that he enjoys. In recent years he added Adolph Gottlieb, De Kooning, MacIver, I. Rice Pereira, Lee Gatch. In his office hangs a large grey and blue Nicolas de Staël, which he bought three years ago in New York. He had first bought two small De Staëls, then came the big one from the Knoedler exhibition. He has a big Pierre Soulages painting, strong, menacing, only a year or two old.

The age of paintings means nothing to Phillips. He likes to savour them, to see their cousinship. In the big music room, quiet and dark and serene as a church, with the only light coming from the overhead bulbs

(*Continued on page 208*)



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more taste than money news

...february 15 VOGUE

MORE TASTE THAN MONEY NEWS—what's smart for you and your bank account, too? Vogue gives thirty answers in this issue.

SPRING REDS IN FASHION—the exciting news is colour. Vogue shows *how* to wear spring reds, and with what.

VOGUE ONE-PATTERN WARDROBES—three "Capsule Wardrobes" (because they're complete-in-one-pattern wardrobes), that *could* take you through most 24-hour days.

FOR LITTLE GIRLS 7 TO 14—spring edition of Vogue's famous school-girl wardrobes. Based on absolute correctness, in length, material, cut; in hat, shoe, sock and glove. And, incidentally, pretty as buttercups.

SPRING SHOE AND STOCKING NEWS—how two new shoe colours (grey and blue) are going along with many of the spring fashions. And watch for the new stocking colours —they're pale, lighter-than-the-leg.

FEATURES—travel: Ischia, an enchanted island • Number 4 in our series, living masters in art; Jacques Villon, by Alexander Liberman.



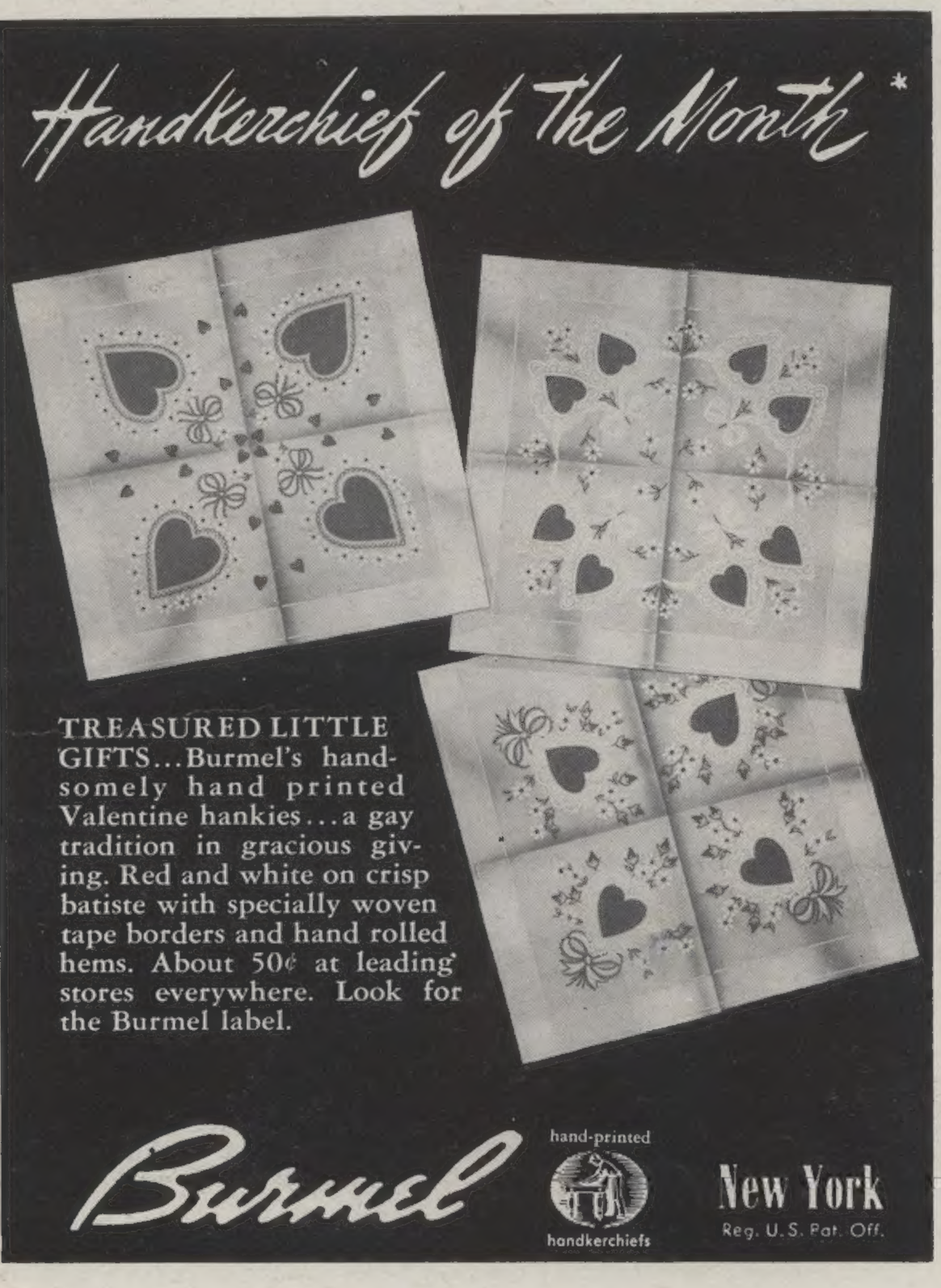
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THE PHILLIPS COLLECTION

(Continued from page 206)

above the paintings—most of them hung too high above the carved dark dado—there are three paintings, linked by subject: a 1600 El Greco, of a consumed aristocrat, "St. Peter Repentant"; an 1824 Goya, of an old peasant, "St. Peter Repentant"; and between those two, a big-browed Cézanne self-portrait of 1877, looking as though Cézanne had been the model for the Goya. Unlike Gertrude Stein who preferred to see something new, not to revisit a painting she had already seen, Duncan Phillips likes to look again. As far as his paintings are concerned, he is neither art historian, collector, nor museum director. He is a man enchanted by art.

Mrs. Exeter

Besides the clothes specifically named for Mrs. Exeter—there are, in every issue of Vogue, many clothes that could be excellent choices for her. Among the ones in this issue:

Page 124. Two-piece dress with its own coat. Sizes 10 to 16.

Page 126. Tie-silk Paisley dress with a raw-silk coat. For a slender-figured Mrs. Exeter. Sizes 8 to 16.

Pages 130-131. The coat-cut jacket costume—good news for Mrs. Exeter in both of the versions shown here. Both, cut in sizes 10 to 16.

Page 146. Persian-lamb coat with a Norwegian blue-fox collar—good for Mrs. Exeter? Perfect.

Page 147. The ranch-mink stole with the pastel mink collar—charming little armful of fur for Mrs. Exeter. Particularly good news if she's looking for a fur that'll be in full use twelve months a year.

Page 151. One of the best suits walking—the Fath suit on the lower right-hand side of the page. Sizes? Mrs. Exeter's—8 to 20.

Page 152. The oatmeal tweed redingote at the top of the page—excellent choice for Mrs. Exeter (sizes, 10 to 18).

Page 153. Box-jacket suit with its own striped blouse—could be Mrs. Exeter's most useful spring suit. It's cut in sizes 8 to 16.

Page 157. Azure tweed suit—one of the smartest ways a grey-haired Mrs. Exeter could enjoy the news of this spring's pale-tinted tweeds.

Page 172. The slender black chiffon dress, a marvellous, year-round evening dress for Mrs. Exeter. If her arms require, we'd add a stole of pale silk—pale yellow or pale blue.

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